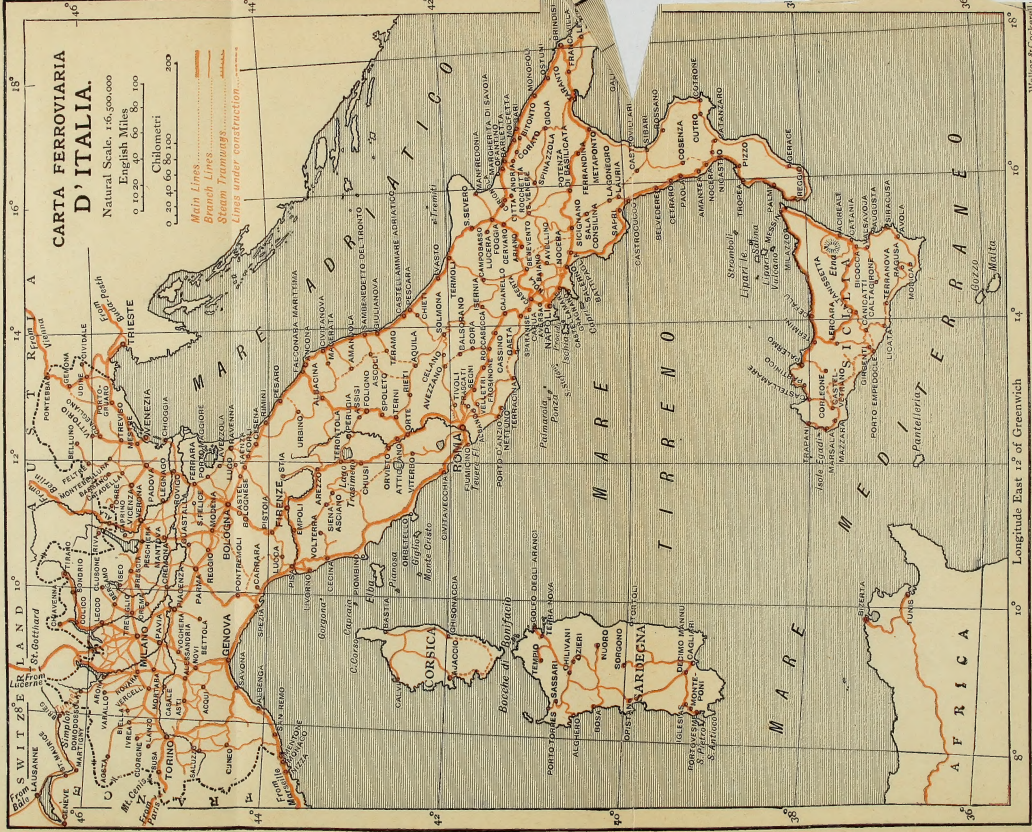


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English Miles
0 20 40 60 80 100

Chilometri
0 20 40 60 80 100

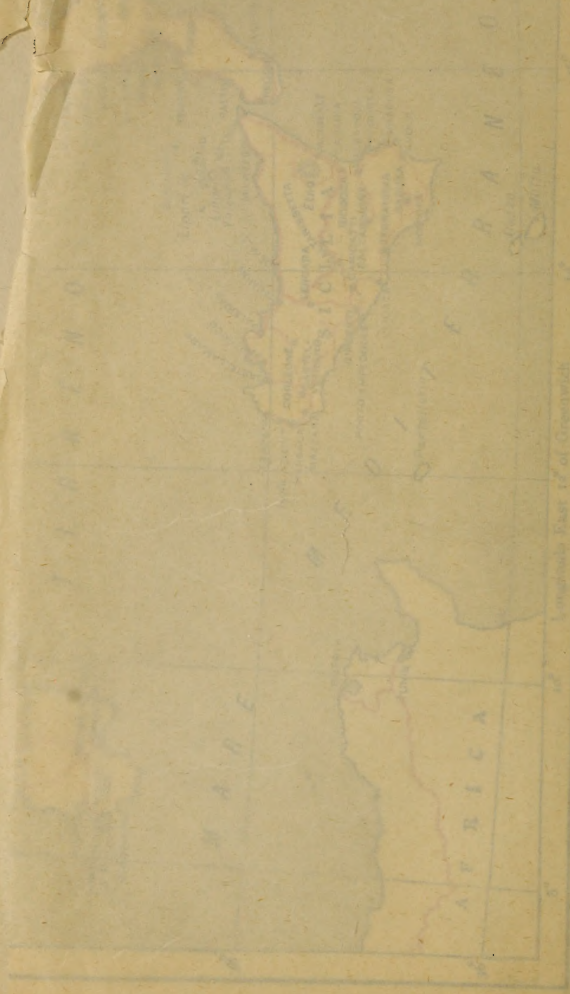
- Main Lines
- Branch Lines
- Steam Tramways
- Lines under construction

To face Title-page.

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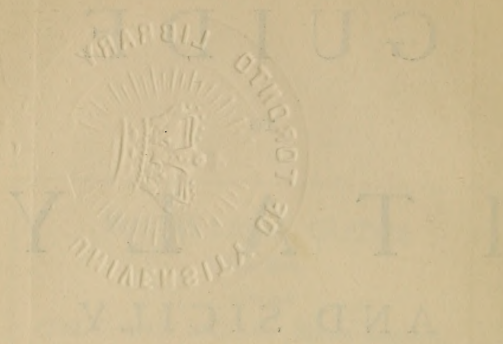
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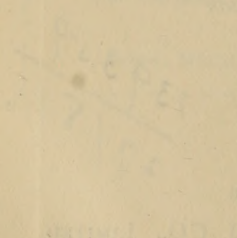
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1911

FROM THE PREFACE TO THE FIRST EDITION

THIS Guide Book is chiefly intended for the use of Travellers whose time is limited, and who wish to have their attention drawn to the principal objects of interest in an Italian tour. The excellent Hand-books now in circulation are becoming somewhat too diffuse, and the present Editors believe that a great want will be supplied by the publication of a concise and handy volume, at a moderate price, which, while omitting no really important sights, gives the tourist only a reasonable amount to see.

The arrangement of the work is novel, the journey by train or steam-boat being separated from the sight-seeing. In Part I will be found a Series of Routes, dealing only with locomotion, distance, and scenery, and with such prominent features of the country as the traveller may observe from his railway carriage or the deck of his steamer. A route never occupies more than a single page, and a glance will therefore be sufficient to show what there is to be seen upon the journey. All places worth a halt are printed in **black type**, and will be readily found in Part II, arranged in alphabetical order. This system appears preferable to the old-fashioned method of interrupting a railway journey by a description, perhaps three or four pages long, of some town which the tourist does not propose to visit, or which he has already seen.

As a general rule, those places which occur in the alphabetical list or Dictionary may be reached by railway—or, in the region of the Lakes, by steamer. But, as the roads in Italy are generally good, a few towns or even villages lying off the beaten track have been included for the convenience of cyclists, who may use the Guide Book as a handy pocket volume. Hill towns, perched on a height, and accessible only by mule-path or winding carriage-road, are often of great interest, affording rough but sufficiently good accommodation, and commanding magnificent views.

Works of art may deserve the attention of the tourist on two very distinct grounds—for their own intrinsic merit's sake, or because they happen to have acquired a reputation which was probably undeserved. In their selection of objects to be noticed, the Editors have endeavoured to maintain the highest standard possible, without, however, pedantically excluding certain paintings or sculptures which gained celebrity in an

age less critical than our own, and against the popularity of which is would be futile to protest. A Guide Book, though it does not pretend to teach, should certainly assist the traveller in cultivating a pure taste and in forming a sound opinion.

Special pains have been taken in the preparation of clear and accurate Maps and Plans, the number of which, it is believed, will be found to bear a larger proportion to the amount of letterpress than in any similar publication.

We believe that our plans of the Forum, the Palatine, and of Pompeii will be found to contain later information as to recent excavations than any yet published in England.

Places belonging politically to Italy, but geographically to the Alps, like Courmayeur and Macugnaga, are not included in this volume; while places like Lugano, which belongs politically to Switzerland, but geographically to Italy, are included. This arrangement is adopted for the practical convenience of the traveller.

As it is manifestly impossible that a work of this kind should be entirely free from errors, the Editors will be greatly indebted to any travellers who will favour them with corrections, or bring before their notice any important omissions. Such communications should be addressed to

THE EDITORS,
Macmillan's Guides,
Care of Messrs. Macmillan & Co. (Limited),
St. Martin's Street,
London, W.C.

THE EDITORS.

PREFACE TO THE FOURTH EDITION

FOR this edition the whole work has been carefully revised; in the section dealing with the Forum Romanum have been incorporated the results of the recent excavations, and a new plan has been added; and an entirely new section dealing with Sicily has been included.

For the convenience of travellers the book is now printed on India paper, thereby rendering it lighter, less bulky, and therefore more convenient as a Guide Book.

November 1904.

PREFACE TO THE SIXTH EDITION

FOR this edition the whole work has been subjected to a careful revision by Dr. THOMAS ASHBY, Director of the British School at Rome: the general arrangement has, however, not been altered, and the articles by special contributors remain as they were.

October 1910.

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HINTS TO TRAVELLERS.

Luggage.—The less luggage he has to look after, the more will the traveller in Italy enjoy his tour. Something, of course, depends upon the amount of time which it is proposed to spend abroad; but for a short trip two suits should be sufficient—woollen or serge for daily wear, and dark cloth for the evening. The custom of dressing for the table d'hôte has lately become very general, but is not necessary, though often more pleasant owing to the heat of the hotels. Should the traveller, however, desire to be present at any official ceremonies in the Sistine Chapel or elsewhere, a dress suit is essential. Flannel is always safest and most comfortable for under-wear, and outer garments should be of medium thickness, as the weather in southern countries is often quite as cold as in England. The umbrella cannot be too stout or strong.

On the Italian railways, which now belong for the most part to the State, and are worked by it, hand luggage not exceeding a total weight of 20 kg. (44 Eng. lbs.), and of manageable dimensions, may be taken into the carriage free of charge. All luggage booked is charged for. The railway fares are regulated by a uniform tariff according to distance, on all the main lines. The charges both for passengers and for luggage are now regulated by a "differential" tariff, by which they undergo a great proportional reduction for distances over 150 kilometres. Thus, a ticket for 160 kilometres (100 English miles), available by any train, costs

20.15 lire, first class; 14.10, second; 9.15, third (now carried by many expresses): while for 800 kilometres (500 miles), a ticket costs 64.75, first class; 42.55, second; 27.30, third; and for 1280 kilometres (800 miles), 79.40, 52.40, and 33.55 respectively.* The charges for luggage for the three distances mentioned are respectively 0.70, 2.31, and 2.62 per 10 kilog. The tickets are available for one day for every 100 kilometres, and allow of the following stops (of any length and without formality, so long as the ticket remains available):

	Kils.
One, for distances not exceeding	300
Two " " "	600
Three " " "	900
Four " " "	1000
Five, for distances exceeding	1000

Circular tickets, and tickets for fixed periods, entitling the holder to travel at will over the lines in the district to which they apply, are also issued; and circular tickets, both for Italy and for the rest of Europe, may be made up at will by the traveller (apply to Messrs. Thos. Cook & Sons' office in Rome, or to any of the chief railway stations). Luggage may be sent by train, registered in the usual way, even if the sender is not himself travelling by the same train. Lines served by private companies have a slightly different tariff of charges.

Taking Tickets.—It is very desirable, before taking a ticket at

* To all the rates given must be added 5 c. for stamp and 5 c. for special tax for the earthquake of 1908.

a railway station, to ascertain, if possible, the exact cost of the same, and to be prepared with that amount.

Passports are often useful for personal identification, especially as it is a rule of the Italian Post Office that more than $\frac{1}{2}$ kg. ($1\frac{1}{4}$ lb.) weight of correspondence is not delivered to any one recipient by any one delivery, but a notice is sent him, and he must fetch it in person or by messenger, and furnish proof of his identity. Thus, a book-packet weighing over $1\frac{1}{4}$ lb., though sent fully paid from abroad, will not be delivered in Italy: and in the large towns it must as a rule be fetched from the General Post Office.

Custom House.—Luggage is generally examined at a frontier, though in certain cases the examination is at the final destination—as, for instance, when luggage is registered through from London to the South of France or Italy. In certain express through trains the Customs examination, both of hand baggage and of registered baggage, takes place in the train; for this reason it is better, in crossing a frontier, to register luggage by the train in which its owner is travelling. It is best to “declare” at once anything liable to duty; the officials are invariably polite, if treated civilly.

Languages.—It need hardly be observed that an acquaintance with the Italian language adds much to the pleasure of a tour in Italy, and certainly diminishes its cost. For travellers who do not leave the beaten tracks, English is, however, sufficient; and emigration to America has in recent years diffused the knowledge of it. Up to a certain point, Italian is an easy language, except as regards pronunciation, which is very difficult to an Englishman, and still more so to a German. The rules concerning pronunciation are simplicity itself,

but the correct *intonation*, to a Northerner, is extremely hard. The dialects, too, vary much in different districts: the Tuscan is the purest, but the Roman pronunciation is the best (*lingua toscana in bocca romana*).

Money.—Italy has a mixed coinage of paper, silver, nickel, and copper. The paper notes are for 5, 10, 25, 50, 100, 500, and 1000 lire; the silver coins are 5 lire, 2 lire, and 1 lira pieces; nickel, 20 and 25 centesimi; copper, 10 and 5 centesimi. The 5 cent. piece is popularly called *un soldo*. The exchange varies slightly from day to day, but there is now practically nothing to be gained on it. It is, however, *de rigueur* to pay in gold for foreign money orders and sometimes for steamer tickets.

Postal Arrangements.—Letters to any country in the Postal Union, per 15 grammes ($\frac{1}{4}$ oz.), 25 c. To Italy, 15 c. Italy is one of the very few countries that have not yet increased the limit of weight and reduced the tariff for letters: thus, a letter from England to Italy is charged at $2\frac{1}{2}$ d. for the first oz. and $1\frac{1}{2}$ d. per oz. afterwards. Such letters are, however, according to the Convention, not surcharged in Italy. Letters may be posted in the travelling sorting office attached to practically all trains (when there is not a separate carriage, a compartment is set aside) without extra fee. In the large towns special boxes for the principal trains are cleared at the General Post Office just before their departure. From one part of any commune to another, 5 c. Post cards, of one sort only, to Italy or abroad, 10 c. Reply, Italy only, 15 c. Letter cards of 15 c. and 5 c. exist. Registration, 25 c. extra for any letter or packet, except for printed matter, in Italy (10 c.), or in the same town (5 c.), and for letters in the same town (10 c.). To register is *raccomandare*; to insure, *assicurare*. Proofs are

Bozze di Stampa; printed matter or books, *Stampe*; MSS., *Manoscritto solamente*. Samples, *Campioni senza valore* (a convenient method of sending small articles, as they can be registered). All these 2 c. per 50 grammes (2 oz.) in Italy, 5 c. abroad (except that for MSS. and samples, 25 c. for 250 grammes is the minimum charge).

Telegrams.—In Italy, 15 words, 1 fr. (or 50 c. in the same town); each additional word, 5 c. To Great Britain, 26 c. a word, besides 1 fr. charge on the message. To the United States, about 4 fr. a word. Urgent messages (*telegrammi urgenti*) go much more quickly, but cost three times as much. Wireless messages may be sent to ships crossing the Atlantic from various stations; lists are published by the postal authorities.

Money Orders.—In Italy, up to 10 fr., 10 c.; up to 25 fr., 20 c.; and so on up to 100 lire (80 c.), after that 20 c. per 100 lire; abroad, 25 fr., 25 c. Telegraphic Orders may also be sent.

Parcel Post.—To Great Britain (viâ France), 2.75 fr. per 5 kg. (11 lbs.), plus the inland postage in Great Britain. Parcels must be packed in stout paper and sealed. To Italy, 60 c. up to 3 kg. (6½ lbs.), 1 fr. up to 5 kg. (half these charges within the same town). Parcels for cash on delivery 25 c. extra. A charge of 25 c. is made for delivery of foreign parcels and for their examination by the Customs; registered parcels must be called for (*see above*).

Health Precautions.—Most of the illnesses contracted by English travellers in Italy are due to acts of imprudence which they would not dream of committing in their own country, such as entering a cold church or crypt in a state of perspiration, or exhausting the system day after day by prolonged fatigue:

the changes of temperature are, however, sudden, and travellers should guard against them in cold weather by having some coat or wrap, however light, at hand. These are the tricks which British tourists often play with themselves, and they can hardly be surprised at the penalty they are made to suffer. Irregularity at meals is a frequent source of indisposition, and sight-seeing should never be permitted to interfere with the usual hour of luncheon. Those travellers who drink wine are advised to adhere to the wine of the district in which they are travelling. *Chianti* should only be drunk in Tuscany, Piedmontese wine at Turin, *Valpolicella* at Verona, and the wine of the *Castelli Romani* at Rome. The so-called *Capri*, largely consumed by tourists in the neighbourhood of Naples, is much adulterated; and it may indeed be laid down as a certain rule that all Italian wines are spoilt by being bottled. A purer and better wine than *Capri* is *Posilipo*. Instead of meekly ordering French wine, or Italian wine of another province, at 3 or 4 francs a bottle, the traveller should insist upon being supplied with the best wine grown in the immediate neighbourhood, served in its native flask (*fiasco*), if such be the custom of the country. Total abstainers need not generally fear drinking water in the larger towns. The water of Rome and Naples in particular is as good as any in Europe, though some of the Roman water is hard; and, as a whole, Italy is well provided with good water: but as the source of the supply is not always certain, it may be well to note that excellent Italian bottled natural mineral waters can be obtained universally throughout the country both in hotels and restaurants.

Gratuities.—The traveller bent on sight-seeing should be well provided with small change, as he will find that small gratuities

are constantly expected. 3 or 4 soldi are quite sufficient for the sacristan of a church, who has merely uncovered a few pictures. If the sacristy, crypt, or cloister has been opened, 30 to 50 c. At a caffè, the waiter expects 5 c., or about 10 per cent. on the bill, if a meal has been consumed. Porters (*facchini*) at Rome and Naples generally demand 25 to 50 c. for hand luggage carried into the railway carriage or omnibus; at other stations, 20 c. Heavy luggage, 10 to 20 c. per piece. Hotel waiters usually divide their payments according to a scale of their own, and trouble is therefore saved by giving a lump sum to the head waiter. The servants upstairs may be paid separately. Travellers with heavy luggage will naturally show some consideration to the porters.

Churches are always closed at 12 o'clock, and some of them are not opened again in the afternoon. They should be visited, therefore, in the morning. Cathedrals and important churches in large cities are generally open all day long.

Museums and Picture Galleries are sometimes under the control of the Government, sometimes in the hands of the municipal authorities of the town. In the latter case, no definite rule can be laid down as regards the hours of admission or the entrance fee. National Museums are almost always accessible to the public from 9 or 10 till 3 or 4, at a fixed payment of 1 fr. On Sunday they are free, but the hours are frequently curtailed. They are invariably closed on general holidays or festivals (see p. 81).

Shopping.—The system of bargaining in Italy is still not uncommon, and the shopman often demands a higher price than he is willing to accept, in the expectation of being beaten down. The custom is disagreeable to an Englishman, but he must needs fall in with it unless he is prepared to pay at least one-third more than he should legitimately be charged.

Theatres.—The best seats for an English traveller are the *posti distinti* or *sedie*, situated in the pit (*platéa*), behind the stalls (*poltroni*). The greater part of the house is occupied by boxes (*palchi*), and there is nothing corresponding to the dress-circle of an English theatre. Whatever place be taken, an extra payment for admission (*ingresso*) must be made. Long runs, so frequent in London, are almost unknown, while at the opera changes are often made, owing to the fact that many of the places are subscribed for throughout the season. The same applies to concerts: and the result is that the rehearsing can never be as perfect as in the case of a long run.

Cycling and Motoring.—Cycles and motors can only be admitted to Italy free of duty if the owner joins one of the recognised clubs (*e.g.* the Cyclists' Touring Club or the Royal Automobile Club), and obtains from it the necessary documents. The Italian Touring Club (Via Monte Napoleone 14, Milan) issues excellent road-books and maps (subscription, 6 lire a year). Members of this club have the privilege (often extended to other travellers also) of sending their luggage by train, registered (instead of by *Grande Vitesse*), without purchasing a railway ticket.

Thermometers.—The thermometers principally used on the Continent are the Réaumur and the Centigrade, but thermometers will frequently be found graded for both R. and C. 4° R. = 5° C. = 41° F. The rule for the conversion of degrees Réaumur or degrees Centigrade into degrees Fahrenheit is as follows:—To every 4° R. add 5, to every 5° C. add 4, to the sum in each case add 32, and the result will be degrees Fahr. A simple method of obtaining an approximately correct result in cases where both Réaumur and Centigrade readings are given, is to add 32 to the sum of the two readings, the result being degrees Fahr.

THERMOMETERS.

Réaumur. Centigrade. Fahrenheit.

80°	100°	212°
76	95	203
72	90	194
68	85	185
63·1	78·9	174
60	75	167
56	70	158
52	65	149
48	60	140
44	55	131
42·2	52·8	127
40	50	122
36	45	113
32	40	104
30·2	37·8	100
29·8	37·2	99
29·3	36·7	98
28·9	36·1	97
28·4	35·6	96
24	30	86
20	25	77
19·6	24·4	76
16	20	68
12	15	59
10·2	12·8	55
8	10	50
4	5	41
1·3	1·7	35
0	0	32
— 4	— 5	23
— 5·3	— 6·7	20
— 8	— 10	14
— 9·8	— 12·2	10
— 12	— 15	5
— 14·2	— 17·8	0
— 16	— 20	— 4
— 18·7	— 23·3	— 10
— 20	— 25	— 13
— 23·1	— 28·9	— 20

Barometer.—The weather-glass and rainfall are measured by the millimetre = 1-1000th of a metre = ·0394 inch = 4-1000ths of an inch. Thus, 724 millimetres correspond to 28·5 inches; 736·5 mills. to 29 inches; 749·5 mills. to 29·5 inches; 762 mills. to 30 inches; 775 mills. to 30·5 inches. (See table below.) For comparison, remember that the mean temp. of London is 39° in winter, $49·5$ annual; and the rainfall, 25 to 26 inches.

BAROMETER.

Millim.		Inches.
715	=	28·15
720	„	28·35
725	„	28·54
730	„	28·74
735	„	28·94
740	„	29·13
745	„	29·33
750	„	29·53
755	„	29·73
760	„	29·92
765	„	30·12
770	„	30·32
775	„	30·51
780	„	30·71
785	„	30·90
790	„	31·10

Inches.		Millim.
31	„	787·4
30	„	762·0
29	„	736·6
28	„	711·2
27·5	„	698·5

Intermediate heights—to be added to above.

Millim.		Inches.
1	=	·039
2	„	·079
3	„	·118
4	„	·158
5	„	·197

Inches.		Millim.
0·1	„	2·5
0·2	„	5·0
0·3	„	7·6
0·4	„	10·1
0·5	„	12·7
0·6	„	15·2
0·7	„	17·8
0·8	„	20·3
0·9	„	22·9

We are indebted to Mr. J. H.

Steward, optician, 406 Strand, for the foregoing thermometer and barometer tables.

Kilometre and Metre Tables.—

The kilometre is composed of 1000 metres, and as the metre = 39·37 inches, the kilometre is equal to 0·621 English mile. An approximately accurate method of calculating distances is to consider that 100 kilometres are equal to 62 English miles. For short distances, 8 kilometres to 5 miles.

To turn English statute miles into geographical (or sea) miles, take off 1·7th. One sea mile = 1·15 English mile = 1·85 kilometre. Hence 100 sea miles = 115 English miles = 185 kilometres.

TABLE OF KILOMETRES AND ENGLISH MILES.

Kils.	Miles.	Miles.	Kils.
1 =	0·621	1 =	1·609
2 „	1·242	2 „	3·219
3 „	1·863	3 „	4·828
4 „	2·484	4 „	6·437
5 „	3·105	5 „	8·047
6 „	3·726	6 „	9·66
7 „	4·347	7 „	11·27
8 „	4·968	8 „	12·87
9 „	5·589	9 „	14·48
10 „	6·21	10 „	16·09
20 „	12·421	20 „	32·2
30 „	18·63	30 „	48·28
40 „	24·84	40 „	64·37
50 „	31·05	50 „	80·47
60 „	37·26	60 „	96·56
70 „	43·47	70 „	112·65
80 „	49·68	80 „	128·75
90 „	55·89	90 „	144·84
100 „	62·1	100 „	160·93
1000 „	621·4	1000 „	1609·31

TABLE OF METRES AND YARDS.

Metres.		Yards.
1	=	1·09
2	„	2·18
3	„	3·27
4	„	4·36
5	„	5·45
6	„	6·54
7	„	7·63
8	„	8·72
9	„	9·81
10	„	10·936
20	„	21·87
30	„	32·81
40	„	43·74

Metres.		Yards.
50	=	54·68
60	„	65·616
70	„	76·58
80	„	87·49
90	„	98·42
100	„	109·36
1000	„	1093·63
8000	„	5 miles, nearly.

VOCABULARY.

THE JOURNEY.	IL VIAGGIO.
The Railway Station	La Stazione
Railway	Strada ferrata; ferrovia
Train	Treno
Luggage	Bagaglio
Travelling-bag . .	Valigia
Ticket	Biglietto
Which is the train for —?	Quale è il treno per —?
Please register my luggage	Prego registrare il mio bagaglio
First-class ticket to —	Prima classe per —
Second-class . .	Seconda classe
Third-class . . .	Terza classe
Return ticket . .	Andata e ritorno
Luggage ticket . .	Lo Scontrino
Custom-house . .	Dogana
Cloak-room . . .	Deposito
Is the luggage examined here?	Si visita quà il bagaglio?
Nothing at all . .	Niente affatto
Liable to duty . .	Soggetto al dazio
How long do we stop here?	Quanto tempo ci fermiamo qui?
Porter, my luggage	Facchino, mio bagaglio

THE HOTEL. LA LOCANDA—L'ALBERGO.

Already paid . .	Già pagato
Always, never . .	Sempre, mai
Apple, pear . . .	Mela, pera
As soon as possible	Al più presto possibile
At half-past six precisely	Alle sei e mezza in punto
Bed	Il letto
Beef	Del manzo
Beefsteak	Costoletta di manzo; bistecca
Beer	La birra
Before, after . . .	Prima, dopo
Bill	Il conto
Blanket	Coperta
Bottle of drinking-water	Caraffa d'acqua da bere
Bottle of wine . .	Bottiglia di vino

Bread and butter.	Del pane e burro	Leave (to) . . .	Lasciare
Breakfast . . .	La colazione	Light	Il lume
Broth, soup . . .	Brodo, zuppa (min- estra)	List of wines . .	Lista dei vini
Brush the clothes (to)	Nettare gli abiti	Meat, pudding (sweets)	Carne, dolci
Chambermaid, boots	Cameriera, fac- chino	Morning, evening .	La mattina, la sera
Cheap, dear . . .	Buon mercato, caro	Mustard, salt, pepper	Mostarda (sénape), sale, pepe
Chicken, ham, tongue, sausage	Pollo, presciutto, lingua, salame	Night lamp . . .	Il lume da notte
Clean, dirty . . .	Pulito, sporco	Noise	Rumore
Clean the boots (to)	Pulire le scarpe	Noon, afternoon .	Mezzo-giorno, dopo mezzo-giorno
Coffee with hot milk	Caffè con latte caldo	Nothing	Niente, nulla
Cold milk	Latte freddo	Not to beat the horse	Di non frustare il cavallo
Come in	Avanti	Nut-crackers . . .	Acciaccanoci
Communicating door (between rooms)	Porta di comuni- cazione	Oil, vinegar, salad	Olio, aceto, in- salata
Corkscrew	Cavaturaccioli	Once, twice	Una volta, due volte
Cup of coffee . . .	Una tazza di caffè	Open, snut	Aperto, chiuso
Dinner	Pranzo	Orange, grapes . .	Arancia, uva
Double-bedded room	Una camera con due letti	Pepper mill	La macinata
Early, late	Di buon' ora, tardi	Plate, dish, knife, fork, spoon	Tondo, piatto, col- tello, forchetta, cucchiajo
Eggs, cheese . . .	Uova, formaggio	Please give me . . .	Mi dia
Enough (of it) . .	Abbastanza	Please shave me . .	Favorisca di farmi la barba,
Excuse me	Scusi	Please cut my hair	Di' tagliarmi i ca- PELLI
First floor	Primo piano	Please tell me . . .	Mi dica
Fish, fruit, veget- ables, potatoes	Pesce, frutta, le- gumi, patate	Quiet	Tranquillo
Foot bath	Il bagno di piedi	Ready	Pronto
Glass of Cognac . .	Un bicchierino di Cognac	Receipt	Ricevuta
Glass of water . . .	Un bicchiere d'acqua fresca	Red (wine)	Rosso, nero
Go away	Via	Roast, boiled . . .	Arrosto, bollito
Half-bottle	Mezza bottiglia	Room	La camera (stanza)
Have I anything to pay?	C'è da pagare qual- che cosa?	Satisfied	Contento
Have you a letter for me?	Avete una lettera per me?	Sheets (damp, dry)	Le lenzuole (úmide, asciutte);
Hot water	Dell' acqua calda	Shut (to) the win- dow	Chiudere la fines- tra
How much does it cost?	Quanto costa?	Silver, coppers . .	Argento, rame
I am hungry— thirsty	Ho fame—ho sete	Sitting-room . . .	La sala
I am in a hurry . .	Ho fretta	Small change . . .	Piccola moneta
I am tired	Sono stanco	Something to eat . .	Qualche cosa da mangiare
I beg you	La prego	Soon	Fra poco
I cannot wait . . .	Non posso aspett- are	Supper	Cena
I leave this even- ing	Parto questa sera	Thanks	Grazie
I like, don't like .	Mi piace, non mi piace	That's enough . .	Basta
I shall walk	Vado a piedi	This, that, the other	Questo, quello, l'altro
I want	Ho bisogno di	To call—to awaken	Chiamare, svegliare
If you please . . .	Mi faccia il piacere	To-day, to-morrow, day after to- morrow, yester- day	Oggi, domani, dopo domani, ieri
Immediately	Subito	To light the fire . .	Accendere il fuoco
Knock (to) at the door	Picchiare all'— porta	To ring the bell . .	Suonare il cam- panello
Less, more	Meno, più	To send, fetch . . .	Mandare, far venire
Landlord	Il padrone	Too much	Troppo
		Towel	Un' asciugamano

Vermicelli soup . .	Pastine in brodo
Waiter	Il cameriere
Water-closet	La ritirata
What's the matter?	Cosa c'è?
What is your name?	Come si chiama?
White	Bianco

Tuesday	Martedì
Wednesday	Mercoledì
Thursday	Giovedì
Friday	Venerdì
Saturday	Sabato

IN A CAB.	IN VETTURA.
Drive me to —	Audiamo alla —,
Street, No. —	Numero —
Go on	Avanti
Look sharp	Spicciati
Quick, slow	Presto, piano
Stop here	Ferma qui
What have I to pay?	Quanto devo dare?
What is the fare?	Quant' è il prezzo della corsa?
By the hour	All' ora

MONTHS.	I MESI.
January	Gennaio
February	Febbraio
March	Marzo
April	Aprile
May	Maggio
June	Giugno
July	Luglio
August	Agosto
September	Settembre
October	Ottobre
November	Novembre
December	Dicembre

NUMBERS.	NÚMERI.
One	Uno
Two	Due
Three	Tre
Four	Quattro
Five	Cinque
Six	Sei
Seven	Sette
Eight	Otto
Nine	Nove
Ten	Dieci
Eleven	Undici
Twelve	Dodici
Thirteen	Tredici
Fourteen	Quattordici
Fifteen	Quindici
Sixteen	Sedici
Seventeen	Diciasette
Eighteen	Diciotto
Nineteen	Diciannove
Twenty	Venti
Thirty	Trenta
Forty	Quaranta
Fifty	Cinquanta
Sixty	Sessanta
Seventy	Settanta
Eighty	Ottanta
Ninety	Novanta
Hundred	Cento
Thousand	Mille
Million	Milione

THE LAUNDRESS.	LA STIRATRICE.
Linen (to be washed)	Biancheria
Collar	Colletti (col)
Cravat	Cravatta
Cuffs	Manichini
Drawers	Mutande
Flannel	Di flanella
Flannel waistcoat .	Corpetto di flanella
Night shirt	Camicia da notte
Pair of stockings .	Paio di calze
Pocket handkerchief	Fazzoletto
Pyjamas	Costume da notte
Shirt	Camicia
Silk	Di seta
Socks	Calzini
Vest	Maglia
Worsted	Di lana

Weights. — 1 chilogramma = 2½ lb. ; 15 gramme = ½ oz. ; 1 gramma = 15½ grains.

Mosquitoes. — These are an annoyance through summer and autumn, and sometimes well into winter, in a few places. In certain places curtains of net are indispensable, and should be let down before sunset; the pastilles called “zanzarecida” may be burned in a saucer upon the pillows, the windows being closed during the process.

DAYS OF THE WEEK.	I GIORNI DELLA SETTIMANA.
Sunday	Domenica
Monday	Lunedì

ITALY.

GENERAL DESCRIPTION.

THE kingdom comprised under the name of Italy is bounded on the north by France, Switzerland, and Austria, on the south and west by the Mediterranean, and on the east by the Adriatic Sea. The Alps, which extend in a curved line from the Gulf of Genoa to the head of the Adriatic, form its northern frontier. The Apennines, which stretch through the entire length of the Italian peninsula, are the most important among the subsidiary chains of the Alpine system. Their average height varies from three to five thousand feet, but in the middle portions of the range several summits rise to between seven and eight thousand feet in height. *Monte Corno*, the highest, more usually called the *Gran Sasso d'Italia*, attains a height of 9560 feet above the level of the sea. In the spaces between the mountains and hills lie valleys remarkable either for their wild romantic beauty or the fertility of their soil. Between the Alps and the northern portion of the Apennine chain is the great plain on each side of the River Po, which has a gradual slope towards the head of the Adriatic. The lower part of this plain, nearly a perfect level, is the most richly cultivated and populous portion of Italy. The other great plains are those of *Campania*, out of which Vesuvius rises, and the Apulian plain.

A volcanic zone traverses the peninsula from the centre to the south, of which the most remarkable active summits are *Vesuvius* near Naples, *Etna* in Sicily, and *Stromboli* in the Lipari Islands, while the lakes of Bracciano, Albano, and others near Rome, are extinct craters.

The principal rivers of Italy are the *Po*, the *Adige*, the *Arno*, and the *Tiber*.

The mountain lakes of North Italy are famed for their beauty. The principal are the Lago Maggiore and the Lago di Lugano, Como, Orta, Iseo, and Garda.

The climate is generally healthy and dry. In the northern provinces it is temperate, salubrious, and occasionally severe in winter; in the centre it assumes a more genial character; while the heat of the southern extremity is of almost tropical intensity. The olive, the orange, and the lemon flourish luxuriantly, and the sugar-cane, tobacco-plant, the Indian fig, the papyrus, and the date-palm are abundant on the low and warm plains.

The rains are less dispersed throughout the year than in more northern latitudes, but fall with great violence at particular seasons, and swell the mountain torrents with almost inconceivable rapidity.

The drawbacks of the climate are

the *tramontana*, or mountain wind; the *scirocco*, which blows from the African deserts; and the malaria. The mean annual temperature at Milan is $53^{\circ}\cdot6$, at Florence $59^{\circ}\cdot4$, at Rome 60° , at Naples $62^{\circ}\cdot2$.

The kingdom of Italy is divided into sixty-nine provinces, not including the curious little republic of *San Marino*. At the last census (1901) it had a population of 32,475,253.

The mineral productions are varied and of great value. Gold and silver are found in the valleys of the Sesia and of Aosta. Tuscany possesses valuable mines of copper, lead, quicksilver, and a great number of minerals. There are rich iron mines in Tuscany, the Abruzzi, and in the island of Elba. Sardinia has important mines of zinc and lead, and Sicily of Sulphur. Beautiful marbles of various hues are found in the Genoese and Tuscan territories. The total value

of the mineral products is estimated at three millions annually.

The staple manufactures are silks, velvets, damasks, ribbons, etc. Corn, olives, hemp, flax, and cotton are largely grown, and the sugar-cane is successfully cultivated in the Two Sicilies.

The wines of Italy are numerous, and are now largely exported to Great Britain. The best known varieties are *Barolo* and *Barbera* in Piedmont, *Valpolicella* in Venetia, *Valtellina* in the valley of Sondrio, *Sangiovese* in Emilia, *Chianti* and *Pomino* in Tuscany, *Marino* and *Velletri* near Rome, *Capri*, *Posilipo*, and *Lacrima Cristi* at Naples. The most superior oil and olives are furnished by Tuscany, Lucca, and Naples; the oil of Florence and that of Gallipoli and Puglia being unequalled for purity and sweetness. The fruits of Southern Italy and Sicily are exquisite in flavour, and embrace several tropical species.

SOME ASPECTS OF MODERN ITALY.

BY OSCAR BROWNING, M.A.,

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Great Variety of Italian Scenery.

ITALY is perhaps the most interesting country in the world. No land in Europe has been so highly favoured by nature. Standing on the top of some commanding mountain like Monte Generoso, we view the whole range of the Alps from Monte Viso to the Ortlerspitz, the great mass of Monte Rosa forming a central point. Looking down beneath our feet, we see the three great lakes of Maggiore, Lugano, and Como, while towards the south stretch the plains of Lombardy, generally lost in haze. If we are fortunate, the marble spires of Milan Cathedral rise in the middle distance. The Italian slopes of the Alps contain peaks and glaciers as grand as those of Switzerland, while the valleys present every kind of variety from the upland pastures browsed by cows, goats, and sheep, producing the richest milk and the beautiful cheeses which are becoming so well known in England. Through every variety of valley the streams, often as clear as crystal, tumble through marble basins; the chestnuts are more picturesque than the Swiss pines, while the churches with their slender *campanili* and the white-walled cottages harmonise with the landscape better than the Swiss chalets. The Val Mastallone, which runs between Varallo and

Pontegrande in the Val Anzasca at the foot of Monte Rosa, presents the culminating point of all these varied beauties. The charm of these northern valleys has been nowhere better described than in Taylor's "Philip van Artevelde":

Yes I remember well

The land of many hues,
Whose charms what praise can tell,
Whose praise what heart refuse?
Sublime, but neither bleak nor bare,
Nor misty are the mountains there,—
Softly sublime, profusely fair!
Up to their summits clothed in green,
And fruitful as the vales between,
They lightly rise,
And scale the skies,
And groves and gardens still abound,
For where no shoot
Could else take root,
The peaks are shelved and terraced
round;
Earthward appear, in mingled growth,
The mulberry and maize—above
The trellised vine extends to both
The leafy shade they love.
Looks out the white-walled cottage
here,
The lowly chapel rises near;
Far down the foot must roam to reach
The lovely lake and bending beach;
Whilst chestnut green and olive grey
Chequer the steep and winding way.

The Lombard Plain.

The great Lombard plain, which stretches from Piedmont to the shores of the Adriatic, between the Alps and the Apennines, offers

quite a different spectacle. Here the chief feature is the extraordinary fertility of the soil, and the great care bestowed on cultivation. Nature gives heat enough, but art has to supply water. The science and philanthropy of many hundred years has constructed a number of canals, in some cases as large as rivers. From these are drawn countless watercourses, so carefully contrived that every patch of ground has its separate rill. In the more northern parts the chief products are Indian corn, *Gran Turco* or Turkish grain as the Italians call it, and mulberries for silk-worms. Further south we find rice-fields, and here irrigation is so arranged that the water passes all over the fields in a kind of network. The conditions of labour in this part of Italy are well worth studying. Let us take a typical instance.

Castellazzo.

About eight miles from Milan, on the road to Como, lies the domain of *Castellazzo*, once a property of the great family of Arconati Visconti, and now of the Countess Sormani, a worthy mistress of such an inheritance. In the plain, shrouded by trees, lies the palace, of huge size, with its marble halls, its mile of picture galleries, its treasures of sculpture, books, and antiquities of every kind. The gardens are laid out in pleached alleys like Versailles, and are decorated with statues and waterworks which recall the magnificence of Louis XIV. Attached to the house are three large courtyards, each of them having houses on one side and stables on the other. In these live the peasants who cultivate the estate, forming, with their wives and children, a colony of 600 souls. Each family has its own house and stable, and each peasant cultivates a particular plot of ground. The produce is divided between the labourer and the lord, so that both share equally the chances of good

and bad seasons. At the same time the peasant is paid by the lord the value of the produce as soon as he receives it, so that an accidental fall of price is not felt by the labourer. Count Sormani and his wife make it their business to know all the members of their colony, who naturally turn to them when they are in difficulty or trouble. A patriarchal system of this kind, honestly administered, seems to offer great advantages. It demands only two profits from the soil instead of three; it secures to the labourer a large measure of independence; and at the same time it provides him with a friend who can assist him in time of need.

The Apennines and the Casentino.

The chain of the Apennines, which runs first from west to east, and then turns south, forming the backbone of the peninsula, contains many beautiful valleys, which are not, however, so beautiful as those of the Alps. The Apennines consist mainly of a crumbling kind of rock, which does not show the bold cliffs visible in their northern sisters, and which only reaches the line of perpetual snow in the territory of Naples. Still here, also, there are some spots the loveliness of which would be difficult to surpass. In a large fold of the Apennines lies the plain of Tuscany, the happy valley of the Arno. If we follow the course of this river we shall find that in the neighbourhood of Arezzo it turns sharp round, and that its upper waters run from west to east. Let us leave Florence by an early train and climb by the mountain railway to the storied site of Vallombrosa. The skilful guide takes us for a ten-mile walk along the ridge of the breezy hills. At the highest point we find a half-ruined chapel, and, throwing ourselves upon the grass, we gaze into the vale of the *Casentino*, as the upper valley of the Arno is called

Before us is the great mass of Falterona, from which the Arno springs, and below us are the ruins of Romena, which so often sheltered Dante; the lofty keep of Poppi, which also harboured the poet; the smiling town of Bibbiena, the capital of the little district; and beyond, the beetling crags which conceal the Convent of La Verna, where St. Francis is said to have received the imprint of his Lord's feet, hands, and side. After gazing at this wonderful scene, we descend through the beechwoods, knee-deep in leaves, which strew the brooks of Vallombrosa now, as they did in the time of Milton, and which reminded the poet of the multitude of defeated angels lying heaped up upon the burning marl. At last we reach the convent below, now turned into a school of forestry. A day spent like this can never be forgotten.

Monte Cassino.

The Roman Campagna need only be mentioned to call up a host of recollections, and Naples, with its bay dominated by Vesuvius, has been known to us from childhood, in word and picture. But let us stop on either side of the frontier which divided the patrimony of St. Peter from the *Regno* or kingdom, and see what Italy has to teach us. Above the town of San Germano rises the Monastery of Monte Cassino, exactly half-way between Rome and Naples. From the top of Monte Corvo, which rises immediately above the monastery, Monte Cavo, so conspicuous from Rome, may be seen to the north, and the hill of the Neapolitan Camaldoli to the south. From the terrace of the monastery the eye ranges over the richest and most beautiful valley of Italy, the fields which, as Horace tells us, are slowly wasted by the quiet water of that silent river the Liris. The stream can be traced through the territories of Aquinum and Ponte

Corvo, till it is lost in the haze which covers the plain of Sinuessa and Minturnae, a small strip of sea being visible just beyond the Mola di Gaeta. In this district the monastery has been the chief centre of religion and intelligence for more than 1350 years. It was founded by St. Benedict in 529, and is the mother of all the Benedictine monasteries in the world. In 589 the monks, driven out by the Lombards, took refuge in Rome, and remained there for 130 years. In 884 the monastery was burned by the Saracens, but it was soon after restored. With these exceptions it has existed without a break from its foundation to the present day. There is scarcely an Emperor or a Pope who has not been personally connected with its history. From its mountain crag it has seen Goths, Lombards, Saracens, Normans, Frenchmen, Spaniards, Germans, scour and devastate the land which through all modern history has attracted every invader. The monastery contains a library which, in spite of the pilfering of the Popes and Championnet, is still one of the richest in Italy, while its archives are probably unequalled in the world. Letters of the Lombard kings who reigned at Pavia, of Hildebrand and the Countess Matilda, of Gregory and Charlemagne, are here no rarities. Since the days of Paulus Diaconus in the eighth century it has contained a succession of monks devoted to literature. Thus I wrote of this monastery after my first visit to it nearly thirty years ago, pleading for its preservation as a place of learning. I am happy to say that my efforts were successful.

Casamari.

Let us pass on the other side of Rome to the town of Sora, on the banks of the same river Liris. Close by where the Fibrenus falls into the larger stream, is an island in which the great orator Cicero was born.

At a little distance is one of the most beautiful Cistercian monasteries of the world, a model of German architecture applied to Italian uses, called *Casa Mari*, which merely means "The house of Marius." In this field, probably in a small mud hut, the great general and conqueror of the Roman Republic was born, the son of an ordinary peasant. He is said to have been born at Arpinum, which is some twelve miles off, because Casamari is in the district of Arpinum. In this same district, also, saw the light Caesar, the great conqueror of the world and founder of the Roman Empire, and therefore of Modern Europe; probably the most gifted human being that ever lived upon the earth. What should we think of a small English county which had produced three such men as Caesar, Cicero, and Marius? Cross the mountains from Sora and you reach the site of Lake Fucinus, which the Emperor Claudius once began to drain, and which has since been drained by Prince Torlonia. At a little distance is the battlefield where Charles and Conradin, the Gaul and the Teuton, met together in conflict for the mastery of Italy, and between them is the town of Celano, the birthplace of the famous Thomas, who wrote the "Dies Irae," one of the most terrible and impressive of all Church hymns.

Sicily.

Sicily, which may be considered as part of Italy, offers a new series of scenes. It is a country in some respects more Greek than Greece itself. The shape of every boat, the curve and design of every common pitcher, the statuesque beauty of the inhabitants, take us back to Ancient Greece. The Greece, perhaps, not of Sophocles or Thucydides, but of Theocritus. At Syracuse we can trace every detail of the momentous siege which gave the death-blow to Athens; the fountain of Arethusa still flows into the Great

Harbour; we can bathe in the pool in which Pluto carried off Proserpine, and we can pluck the papyrus in the only spot where it grows in Europe. This bird's-eye view of different scenes shows us what a multitudinous variety of pleasure and beauty is offered to the traveller in Italy wherever he may set his foot.

Knowledge Necessary for Understanding Italy.

It will be seen from what I have said, that to appreciate Italy properly the traveller must have a mind stored with every kind of knowledge, and it is little use visiting the country without a preparation of this kind. When the great historian Gibbon was preparing for a journey in this peninsula, he studied with great care the geography of Cluverius, contained in several large folio volumes, full of quotations from ancient authors, and confined merely to the Italy and Sicily of antiquity. Modern days do not permit us the leisure for labour of this kind, but we may still do something; and the more we do, the better shall we appreciate what we see. Italy has often been regarded as a museum of antiquities; it has been said to "mourn with memories." At one time its aspiration for national existence was scoffed at on this account, and it was charged with having mistaken memories for hopes. By energy and ability it has raised itself to the rank of a great European power, but in it the past is even now more powerful than the present, and its future can only be forecast by considering the means by which it has come to be what it is. For this reason a very short sketch of the principal points in Italian history will not be out of place.

Sketch of Italian History.

The kernel of Italy is Rome. It was from this marvellous city,

marked out by nature to be a great commercial centre, that the force proceeded which was to make Italy one, and to impress its character indelibly upon the world. It may be said, roughly, that in ancient times Italy contained four races—the Latin, the Etruscan, the Gallic, and the Greek. It is not known how nearly the Etruscan race was allied to the Latin, but for a long time they were regarded by the Romans as a hostile and even an alien people, and the Tiber which washes the Campus Martius was the boundary of the Roman dominion. Even in Imperial days, whenever an assembly was held in the spacious plain, which now contains a large proportion of modern Rome, a flag was hoisted on the commanding height of the Janiculum, and if the flag was lowered at the sign of an incursion of the enemy, the assembly was immediately dissolved. The Etruscans, whose territory spread northward to the chain of Apennines which bound the valley of the Arno, exerted a profound influence on the religion and the art of the Romans. Unlike the Romans, who burned their dead and preserved them in catacombs, the Etruscans buried the corpses of their friends, and Etruscan tombs with their innumerable treasures offer a rich spoil to the antiquarian. The history, language, and antiquities of the Etruscans are an object of special study, and must be learned in the books devoted to that subject. The wide expanse of the Lombardo-Venetian plain was called by the Romans *Gallia Cisalpina*, that is, Gaul on this side of the Alps, distinguished from *Gallia Transalpina*, or Gaul across the Alps, the country which we know as France. It was inhabited by various tribes of Gauls, and no Roman would have dreamed of considering it as an integral part of Italy. You are familiar with the expression, “To cross the Rubicon.” What does it mean? The Rubicon is a little stream hardly now identified, which falls into the Adriatic

near Rimini. But it was the frontier of Italy to the north-east. The great Caesar, who conquered Gaul and Britain, had also Cisalpine Gaul as part of the province of which he was governor, and by crossing the Rubicon he invaded Italy, passing from a foreign country into his own fatherland. Southward of Rome the Latin race, called by various names, Sabines, Samnites, Hernicans, and Oscans, stretched down as far as Naples, and indeed as far as the toe of the peninsula. But Naples, as its name implies (*Neapolis*, new town), was a Greek city; Pompeii was also Greek, and the inhabitants of these southern districts along the shores of both seas were largely Greek. It is stated that there are some places in Southern Italy where the Greek language has never died out. These various races and tribes were gradually conquered by Rome. They were admitted in different degrees to the government of the State, but it was not until the time of Augustus that Italy could be said to be consolidated under a single government. From Italy as a base of operation, and from Rome as a capital, that wonderful nation proceeded to the conquest of the known world.

When the strength of the Roman Empire began to decay and Constantinople lost the place of the Eternal City, swarms of invaders of foreign origin gradually filtered into Italy. The Lombards occupied the North, the Normans conquered the South, and even the Saracens had their share. The power which held Italy together still proceeded from Rome, but it was a spiritual and not a temporal authority. The Popes took the place of the Emperors. But a new race of Emperors had arisen across the Alps. Charles the Great, or Charlemagne as we familiarly call him, claimed to be the successor of Constantine and of Caesar. Even now this truth is apparent in European language. The Kaiser of Germany,

the Tzar of Russia, bear titles which are modifications of the Roman family name Caesar, whilst the Slavonic and Hungarian names for king are merely modifications of the word Charles. Starting from the year A.D. 800, we find Italy for seven hundred years the sport of these two contending powers. The questions at issue were different at different times. At one period it was the question of investitures; that is, whether the Pope or the Emperor should have the right of appointing bishops—no unimportant matter when bishops were as powerful as they were in those days. At another period it was a quarrel as to whether the Emperor should be the predominant force in Italy, and mould its warring elements into the harmony of good government; or whether the separate Italian towns should enjoy a large measure of self-government, owning a spiritual master in the Pontiff of Christendom. The parties of the Pope and the Emperor in these struggles were called Guelphs and Ghibellines, and the rivalry of these two factions, often distorted by local circumstances, makes up a large portion of the history of Mediaeval Italy. It was this rivalry between Pope and Emperor which on three several occasions, at long intervals, brought three several Charleses of the Royal house of France—Charles of Anjou, Charles of Valois, and Charles VIII—as invaders into Italy, profoundly affecting its history.

The expedition of the last of these three monarchs marks the close of the Middle Ages, and we reach the time when the other nations of Europe were consolidating themselves into powerful national governments. The age of city states had passed away, that of county or provincial states was breaking down, and country states as we know them in our own day were forming themselves. There was for the first time in history a United Spain, a United France, and a United Germany. If Italy was to hold her

proper place in the European family of nations, she also must have become united. But all efforts towards this end were fruitless: just as Ancient Italy was divided into four main races, so Italy was split up into five main governments—Milan, Venice, Tuscany, Rome, and Naples. Each in turn, with the exception, perhaps, of Tuscany, which was merely concerned in maintaining her independence, attempted to assert its supremacy over the others; but they all failed to do so, and for three centuries the country remained in this unhappy state, the admiration, the darling, but at the same time the sport and the victim of Europe.

The first statesman to conceive the idea of a self-governing Italy was undoubtedly Napoleon the Great. When he had conquered Lombardy in his first Italian campaign, he boldly disobeyed the order of the French Directory to surrender it to Austria, and established a Cisalpine Republic, which was afterwards changed into the Kingdom of Italy. It may be that this was only the phantom of Liberty, and that the viceroyship of Beauharnais and the rule of Joseph and Murat only veiled the autocratic sway of the Emperor of the French. But the Italians are justified in reverencing the memory of Napoleon Buonaparte, and in placing his portrait and the pictures of his battles on the walls of their houses. When the treaty of Vienna did away with the creations of the great ruler, it was found that a spark had been lighted in Italy which could not be extinguished by the bayonets and the prisons of Austria, or by the wiles of Metternich. From 1815 onwards patriot after patriot was ready to sacrifice fortune, life, even honour itself, to the cause of Italian unity. The genius of Cavour, and the opportunity of the Crimean War, began the work in earnest, and it was consummated by the war of 1870, and the collapse of the French Empire at Sedan. Students

of Modern Italy must bear these facts constantly in mind. Although the train now hurries us from Turin to Milan, from Milan to Parma, Modena, Bologna, and Florence, from Florence to Rome and Naples, we must not forget that these towns within no very distant period have been the seats of independent governments, that they have sacrificed, perhaps reluctantly, their autonomy for the advantage of their common mother; and that it may perhaps even now be impossible to secure the permanence of the present arrangements without restoring in some restricted and subordinate degree the privileges of self-government which had been temporarily lost. These facts have had a marked effect on Italian language and literature. The vulgar tongue of Italy, first used for literary purposes by the poet Dante, and afterwards brought to perfection in the prose of Boccaccio and Machiavelli, is one of the most beautiful organs of speech which Providence has conceded to mankind. We know it best, perhaps, in its debased form as a vehicle for the *libretti* of operas, or for the words of ballads. In strength, perspicuity, humour, preciseness of expression, it is far superior to the French, and in the hands of a master is capable of effects which seem little short of miraculous. But Machiavelli was the last great Italian master. From his time to our own the inhabitants of the different Italian provinces spoke their own dialect. For living, racy art in novel, poem, or play we must look not to Italian, but to the Turinese, the Genoese, the Milanese, the Venetian, the Tuscan, or the Neapolitan dialects. The language of Rome was Latin. The fashionable society of the great town spoke French. Italian in the verses of Alfieri, or the prose of Silvio Pellico, assumed an academic, and even a stilted tone, relieved perhaps, but not extinguished, by the genius of Leopardi. Since Italy became one, that is, during the last quarter of a

century, Italian has been more generally spoken, and there begins to be a hope that writers may arise who may rival Thackeray and Dickens in representing the life and language of the people without having recourse to dialect.

Social Condition.

To turn from the past to the present, few subjects are more likely to engage the attention of an intelligent traveller than the social condition of Italy. It is impossible in the space allotted to us to give anything like a full account of this interesting matter. But some information may serve to stimulate, even if it does not satisfy, curiosity. In the opinion of some political thinkers the formation of a single Italy, of which a sketch has been given above, was perhaps a little precipitate, as no social transformation had taken place which corresponded to the political revolution. Owing to the variety of local conditions, one district is almost a century behind another, and "successive and contradictory periods elbow each other in the same nation." There is a marked line of division between the independent, industrial, Lombard North, and the semi-tropical, half-Oriental South, in which the effects of Bourbon autocracy are still felt. The Italian revolution was a triumph for the middle classes, and the labouring classes had to bear an undue share of its burdens, while they profited but little from its immediate benefits. Sir Dominic Colnaghi tells us that a large army and navy had to be created, public works to be carried out regardless of cost, a system of national instruction to be formed, and an immense administration to be maintained. The need of ready money for these objects necessitated large loans, and consequently heavy taxes with very unequal incidence. At the same time, cities, towns, and even villages vied with each other in effecting costly improvements, which

caused a heavy burden of communal expenditure. Therefore at the present moment financial difficulties have reached a serious point, and Italy is paying a heavy penalty for her rapid rise in the scale of nations.

Italy is essentially an agricultural country, and the agricultural class form the backbone of her population. Before the union the manufacturing industries were small and generally of local importance only. Customs barriers existed at the frontier of each separate state, and communication between the inhabitants was discouraged from political motives. The mills and factories nestled in villages used the water-power which nature supplied them. The operators were chiefly peasants who often possessed some little property of their own. Wages were small, and strikes practically unknown. There was no agglomeration of workmen in great cities. This condition of affairs was entirely changed by the foundation of the kingdom of Italy. The barriers between the states disappeared. Free Trade, introduced into Piedmont by Cavour, was extended to the whole peninsula. The smaller industries suffered, but the larger industries of wool, cotton, iron, and steel developed and increased. New roads were made, canals for irrigation were extended, marsh-lands were reclaimed, and, above all, the railway system of Italy was constructed at enormous expense, culminating in the two great tunnels which pierce the Alps, those of Mont Cenis and St. Gothard. A system of protection has been gradually introduced, factories have increased, the water-power has been supplemented by steam, workmen have begun to collect together in the larger cities, and the labour question has made its appearance. The population of Italy has swelled in the last thirty years from about twenty to about thirty millions. The railways have increased in the same period from 1600 to 8197

miles, while the value of the products of mechanical industries have risen from about half a million to nearly three millions.

Education.

The spread of education has been very remarkable. In the last thirty years the number of pupils in elementary schools has been more than doubled. The percentage of illiterates fell from 68·09 for males and 81·27 for females in 1861, to 54·56 per cent. for males and 69·32 for females in 1881.¹ It has fallen lower still in the last twenty years, but it compares very unfavourably with Switzerland, in which country, broadly speaking, there are no illiterates at all. Emigration has considerably increased, especially from the kingdom of Naples. The emigrants generally belong to the rural population, and proceed to the United States, the Argentine, and Brazil.

As has been before said, Italy is mainly an agricultural country, and the reputation of Italian agriculture has always been very high. The rapid political development of the country, however, turned its attention to other things, and the land was, for the time, comparatively neglected, whereas other nations were devoting their money and their time to the improvement of their agricultural system. The capital of the country had not been earned by industry and commerce, but was the fruit of the patient savings of individuals. The public funds in which this capital was invested paid a large interest, and Italy therefore sank into a condition of comparative inferiority in respect of agriculture. The only departments which remained in their original conditions were the *marcite*, or water-meadows, in the province of Milan; the market-gardens which cluster round the Bay of Naples; and the similar products of the Conca d'Oro, the "Golden Shell," which was washed by the waters of

¹ In 1901 the figures were 42·5 for males and 54·4 for females.—*Ed.*

the Bay of Palermo. Other causes contributed to intensify and prolong this condition of things. The brigandage prevalent in the southern provinces of Italy was a great hindrance to material progress. The sale of the Church lands and of those belonging to the Royal domain, which absorbed large sums, diverted capital from agricultural improvements; disease prevailed among the silk-worms, the vines, the oranges, and the lemons, four of the staple products of the country. Foreign competition brought down the price of some most important products, and the taxes on landed property formed a very heavy burden. In 1883 the forced paper currency was abolished, and this measure, although just in itself, caused a still further fall in prices. The profits of tenant-farmers and of proprietors cultivating their own land had been reduced to a minimum. The only profit had been in the difference between the value of gold and the value of paper, and this now disappeared. The causes above mentioned will easily account for the distressed condition of Italian agriculture. It is found also that the wants of modern life, together with better education and easier means of communication, have rendered the rural population less satisfied with their lot than they formerly were. The younger members of society ape the manners and dress of the cities, the old distinctive costumes are being generally abandoned, and greater luxury has entailed increased expenditure. At the same time the Italian peasantry as a whole, whether they belong to the north or south, retain their frugal and laborious character.

Tenure of Land.

The position of agriculture in Italy is extremely difficult to understand, owing to the complexity and variety of land-tenure in that country. It has been said that agricultural Italy reflects all the most important elements which are

to be found in rural economy from Edinburgh and Stockholm to Smyrna and Cadiz. It includes the mediæval manor cultivated on the most primitive system, the "petite culture" pushed to the extreme of specialisation, rents varying from five *lire* to two thousand *lire* a *hectare*, peasant proprietorship, metayer system, feudal tenancies, and hired labour. In every separate district the features of rural economy have special characteristics, arising from a diversity of local circumstances. In 1881 an Agricultural Commission undertook to describe the true condition of Italian agriculture in all its aspects. In three years it published fifteen volumes, and the summary of these reports, written by Count Jacini in 1884, is the most trustworthy source of information on these subjects.

There are three typical forms of agrarian contracts in Italy—the "metayer" system (*mezzadria*, *mezzeria*, *colonia*), in which the principle of profit-sharing finds its simplest expression; the leasehold system (*affitto*); and the system of cultivation by hired labourers (*salario*). Each of these systems has many varieties in practice, and they pass by insensible gradations into each other. Many agriculturists cultivate part of their land as metayers, part as leaseholders, and part as the farm-servants of a landlord.

The Metayer System.

The Code of Italy defines the relation of the "metayer" to his lord as a contract by which the cultivator of the farm has the right to divide the produce of the farm with the proprietor. The loss through accident of the whole or part of the harvest is borne in common by the proprietor and the metayer. This general system of profit-sharing takes many different forms. In some villages it is very favourable to the labourers, in others it is little more than a system of rent harshly

imposed. This system is of great antiquity, and is perhaps coeval with the original separation between the functions of labourer and landowner. The proprietor supplies the land, farm-buildings, and capital, and the tenant provides the labour. The whole annual produce is divided between the "metayer" and the landlord, either equally or in different proportions, according to the varieties of local custom. Originally an equal division of profits seems to have been the basis of all these arrangements, but in modern times landlords have encroached upon this fair partition. In some parts of Tuscany the country is divided into a large number of small farms called *poderi*, each of which is cultivated by a separate family. The average size of the farm may be taken at from eight to ten hectares, and the metayer family is generally composed of five or six men, two or three women, who work in the fields quite as hard as the men, while among the children there will be a boy or two who can assist in the lighter work. It is considered, as a general rule, that there should be at least one man for each hectare and a half of land, although of course much depends upon the nature of the soil and the kind of cultivation. If, as not infrequently happens, a number of these farms (*poderi*), lying not very far from each other, belong to the same owner, they are placed under a mode of administration which is called a *fattoria*, and at the head of which is the *fattore* who represents the landlord, who has the general management of the estates. The "metayer" tenancy is in theory annual, but in practice it is generally indefinitely prolonged, and there are instances in which a family had remained on the estate for two or three hundred years, or even longer. The contract is usually in words only, as would be natural in a country where, until lately, so few persons knew how to read or write; but with the advance of instruction, the custom of written

contracts now begins to obtain. The metayers are not allowed to work outside their own farm, except for the landlord.

In the district of Pistoia in Tuscany, and in the upper Milanese, a different system of mixed tenancy prevails. The farmer pays a corn rent, occasionally commuted for a money payment, on the total average of the farm, and keeps the whole of the other crops, such as maize or beans, for himself. The fulfilment of this contract is made possible by the richness of the soil in the plain of Pistoia, which ensures the success of the second crops. The principles of the metayer system are carried out with regard to cattle, mulberry trees, and vineyards. The farmer furnishes the seed, the manure, and the agricultural implements, while the landlord pays the taxes on the land, and the expenses of management and of new methods of cultivation, while the profits are divided equally.

There are other types of profit-sharing arrangements, which need not be described in detail. That which is least favourable to the farmer is called *soccida*, under which the landlord supplies the cattle, receiving half the profits derived from the raising of stock and other dues. The gain to the lender under this system is reckoned at about forty per cent.

Leasehold.

The system of leaseholds also occurs in different forms. The system of large leaseholds is common in Southern Italy, and is found in Piedmont, especially in the plains about Novara and the district of Vercelli. The proprietor, under this system, grants his land, for a fixed rent in money and for a fixed term of years, to a rent-payer, who undertakes the cultivation for his own benefit. The large leaseholder is always a capitalist, and is generally a speculator who contracts for the lease, or a business-man who

sinks his money in land as a profitable investment. There is also a system of small leaseholds in which the proprietor or the larger rent-payer lets out the land in small farms, for a fixed term of years and for a fixed rent, to peasants, who cultivate it with the help of their families. This kind of tenure is found both in Northern and Southern Italy. Again, there is a class of improvement-leases, in which the proprietor gives a farm to a cultivator for a certain time and at a fixed rent in order that he may carry out certain improvements. This type is most common in Apulia and other parts of the South, but it is also found in Tuscany. In some cases the tenant receives the whole produce of the farm during the period of the lease, and eventually becomes owner of half the land. In other cases the land is revalued after four years, and half the increase of value is paid to the tenant. All these forms of contract existed in Italy in the Middle Ages, and these conditions have only been slightly altered in modern times. In some parts of Northern and Central Italy the ancient Roman custom of *emphyteusis*, or perpetual lease, continues to exist.

Absenteeism.

Also in all parts of Italy we find a wage-paying system, the landlords keeping the farms in their own hands and tilling them with the help of their families and hired labourers. In Italy landed property is very minutely subdivided. In a total population of about thirty millions there are no less than five million landed proprietors.

In those districts where the condition of the labouring population is very bad, the cause is generally to be found in absenteeism, the vice which, in the time of Augustus, the Georgics of Virgil were designed to protest against. Many families of the upper and middle classes have migrated from the country to the

town, giving up agriculture for the liberal professions, the army, the civil service, or for commerce. This naturally puts an end to what Count Cavour once called "the moral supremacy of the rich over the poor, of the cultured over the ignorant, of those who have over those who have not." In these cases, agriculture is left to ignorant metayers or peasants, or to untrustworthy stewards, while capital is in a great measure diverted from the land. The average wages of a day-labourer in Italy are calculated to be about two *lire* in summer and one and a half in winter. Women earn about half as much as men, but they eke out their subsistence by spinning, plaiting straw, or working in silk-mills.

Pellagra.

One of the scourges of Italian peasants is a horrible skin disease, a kind of leprosy called *pellagra*, which frequently ends in suicidal mania. It is induced by bad living accommodation, by insanitary surroundings, and by unwholesome food, particularly a maize diet. The Government has done its best to attack this evil, and it is believed to be slowly diminishing.

The most favourable condition of the peasantry is found in Central Italy, that is, in Tuscany, Umbria, the Marches, and Rome. The country is divided up into farms varying from one to fifty hectares. In the mountainous regions many of the villagers own common woods or pasture-lands. The peasants are, as a whole, industrious, frugal, and religious. They are very conservative. They cling to their old homes and refuse to alter their old methods of cultivation. They live simply, producing much and consuming little. They feed chiefly on bread, cheese, fruit, and vegetables, with little or no meat. Their general health is good, "pellagra" is rare, and there is little or no drunkenness.

In these districts, the chosen home

of the metayer, men, women, and children are especially distinguished for their great love of work and power of endurance. Their houses are comfortable, and are constantly improving. At the head of the metayer family stands the "*capoccia*," or "*vergaro*," who is either the father or one of the brothers, generally the most intelligent, who is chosen to represent the family in all its dealings with the landlord and other persons, who, with the advice of the adult members of the family, directs all the agricultural operations on the farm, keeps the common purse, and effects all sales and purchases. His wife, or some other female member of the family, rules the household, under the title of *massaria*. As has been said above, the relations of the metayers and the landlords are friendly when they are based upon direct personal intercourse, but where a *fattore* represents an absentee landlord a system of petty oppression often prevails.

Peasant Proprietors.

The peasant proprietors in the plains are very prosperous, but those who live in the hill districts are much worse off than the metayers, because they have to bear the whole burden of local taxation. In bad seasons they often fall into the hands of usurers, and are often reduced to the level of day-labourers. Their habits of life are even simpler than those of the metayers, and their houses are often very poor. They have, however, valuable rights of woodland and pasture on the mountains, and their most lucrative occupation is often that of sheep-grazing.

Shepherds.

The shepherds are a hardy, industrious race, who lead a life of primitive simplicity, particularly in the Roman Campagna, spending the summer in the mountains, and descending to the plains with the

approach of winter. Some of the richer among them own as many as 3000 cows and 6000 sheep, besides horses and mules. The life of these shepherds is one of great privation. They are exposed in the winter to the *malaria* of the plains, and they can only spend about fifteen days each year with their families during their summer sojourn in the mountains, so that during the winter months it is a common thing for an Apennine village to be inhabited only by old men, women, the parish priest and doctor. Yet it is said that, as a rule, a higher standard of education and a more cultivated literary taste are found in the pastoral districts of Italy than in the more purely agricultural parts of the country.

Day-Labourers.

On the other hand the day-labourer (*casante*) has generally no fixed occupation, and when agricultural work is slack his condition is very miserable. He lives in a one-storeyed clay and wattled hut, adding to his scanty means by cutting and selling the grass which grows by the wayside and on waste lands, and he thinks himself fortunate when he is able to keep a pig and a donkey. But the reports of the Agricultural Commission give an idyllic picture of the life of metayers, especially in large farms. The peasants gather round their winter fire, listening to the legends of the country-side, the women engaged in spinning and knitting and the men in basket-weaving, while the evening often closes in with singing and dancing. The men and women marry at a mature age. The level of morality is high, and serious crimes are rare. Perhaps the conditions of modern life may be to some extent modifying these circumstances unfavourably.

Sicily.

The conditions of the peasants in Sicily, with which we are not par-

ticularly concerned, is very different from that found in Italy. They are very wretched and degraded. The day-labourers are herded together in the houses or cottages, which are mere windowless hovels. The common living-room is shared by the pigs and poultry, and even occasionally by an ass or a mule. They have to go long distances each day to their work, and often, especially when they are engaged by the week, they do not return to their homes in the evening, but camp out in the fields. They migrate from the plains to the mountains as the crops ripen in succession, and in times of pressure they have recourse to money-lenders, who exact a high rate of interest.

Much more interesting information on the condition of the working classes in Italy is to be found in the Italian Appendix to the Labour Commission Reports, from which the above statements have been mainly taken, as well as from Sir Dominic Colnaghi's Consular Report on the same subject. Space, however, will not allow us to pursue this matter further. Italian history and Italian art would each demand a treatise of their own.

Italian Constitution.

The Constitution of Italy is of a modern type, and does not appeal to the traveller's curiosity and intelligence as much as the democratic government of Switzerland. There are two houses—a Senate and a Chamber of Deputies. The Senate consists of an unlimited number of persons nominated by the King for life. The Senators must be forty years of age, and are chosen from the clergy, from men of science and

professions, from high functionaries, from magistrates, from the army, and from wealthy citizens. Their number is actually between three and four hundred. The Chamber of Deputies consists of one member for every fifty thousand inhabitants, who are elected for five years. The throne is hereditary, and cannot be occupied by a woman. Besides this, there is a system of provincial and communal councils. The chief faults of the Italian Government are that parties are too much like factions, having a basis of personal relation rather than one of principle. The Chamber is divided into many sections, so that it is difficult for a Prime Minister to keep an assured majority for any length of time. Also the Clerical party, up to the present, abstain from political life, which is a great source of weakness. Italy has many difficulties to contend with, but the opinion of those who are best informed on the subject is that she will overcome them.

In conclusion, he will understand Italy best who has most knowledge of her history and her art. It is a country which has its roots deep in the past; but since Italy has taken her place in the family of nations she has conducted herself with great dignity, and her present condition demands the sympathetic study of those who believe that Europe is the richer by the presence of a State whose inhabitants, long sorely tried, flattered, corrupted, and tyrannised over by turns, have yet brought into the modern world the effects of many centuries of culture and the forces of natural genius, chastened by the life-long contemplation of everything which can inform the intelligence and conduce to the attainment of the highest ideals of life.

ITALIAN ART.

BY R. E. FRY.

THE great period of Italian Art may be considered to extend roughly from the middle of the 13th to the middle of the 16th centuries; but though its advance to completeness during the latter half of the 13th century was very rapid, it would be a mistake to conceive it as arising from total barbarism. Throughout the ages which intervene between that period and Roman days, the traditions of representative art had never been wholly lost, though at times they sank to a condition which was but little removed from barbaric crudity.

Early Christian Art.

The whole of the art of these intervening centuries was based upon the reminiscence of classical art. For nearly twelve hundred years Christianity, though it modified by unskilful copying the forms it inherited from pagan art, did not succeed in evolving a type suited to the expression of purely Christian feeling. A few works remain which show the use by the Church of pure classic forms. Besides the paintings of the Catacombs, we may note the mosaics of Sta. Maria Maggiore (2nd century) and the Apse of S. Pudenziana (4th century). With the decay of the Empire came a lowering of the standard of technical

skill and an increasing indifference to the observation of nature; the religious ideas to be portrayed became all-important, and little more was required of the artist than an outline symbolising some well-recognised sacred personality, symbols which in time degenerated into forms as abstract and conventional as those of a hieroglyphic.

Byzantine Art.

The art traditions of the Eastern and Western Empire pursued separate though often interacting courses—the disturbed condition of the West entailed a more rapid decay of art towards forms of barbaric crudity. In the East, however, the Byzantine Empire maintained the forms and usages of a refined and elaborate civilisation, and there art, though more purely hieratic, never lost a high standard of technical accomplishment. Denaturalisation did not imply degradation. This Eastern tradition reacted powerfully on the West, and we have several instances of important artistic undertakings in Italy being commissioned of Byzantine artists, the work in some cases, such as the casting of bronze doors, being carried out in Constantinople and brought over, or the artists coming to Italy (mosaics of Monte Cassino) to execute it *in situ*. The gradual

development of the Byzantine variation of the common debased classic tradition is best seen at Ravenna in the mosaics of Justinian's time, but the greatest and most characteristic works belong to a later period, when, under the Comnenian Emperors, the Eastern Empire gave signs of a renewed vitality. The chief works in Italy belong to the end of this remarkable Renaissance, and are to be seen in the mosaics of Palermo, Monreale, and Cefalù of the 12th century. Another important example of the Byzantine tradition of this period is the miniature mosaic of the "Calendario" in the Opera del Duomo at Florence, while several pictures by Byzantine artists occur in the Galleries of Palermo, Naples, and Siena. In all these works we find that types, poses, and draperies are still reminiscent of classical forms, though the spirit of the work reflects the rigid hieratic formality of contemporary thought. We find also from these works that each of the subjects derived from sacred history had a recognised treatment, to which the artist invariably adhered, and these formulae profoundly affected the methods of later Italian art. Giotto never departed from them materially, and even to the end of the Renaissance their influence is felt in the treatment of certain subjects, such as the Baptism and the Transfiguration.

Art of the Western Empire.

Returning to the art of the West, we find that, in those places least influenced by recent Byzantine developments, art by the 12th century had sunk to an extremely low level. The first revival of national painting was probably that which proceeded from the Monastery of Monte Cassino, and is exemplified in the frescoes of S. Angelo in Formis near Capua, but even this is strongly tinged by Byzantine influence.

Beginnings of the Italian Style.

I. SCULPTURE.

In the 13th century, however, there began a great revival of art throughout Italy—a revival which was but a part of a general re-awakening of the human spirit to a consciousness of itself and of its own past. This began everywhere by a more serious attention to the remains of classic art with which Italy still abounded. As regards architecture, there had been already, for long signs of this tendency. The Church of S. Miniato, near Florence (begun in 1018) shows a closer study of classical forms and proportions than can be explained by the vague debased classic tradition of intervening centuries. This was followed by the Baptistery at Florence (begun in 1193) and the Duomo at Pisa. In sculpture this new movement is traceable in the crude works of *Antelami* at Parma (2nd half of 12th century) and *Gruamons* at Pistoia (1162). It was in South Italy, under the influence of the Emperor Frederick II, that the return to classic models became most marked. There a school of sculpture based on the antique arose, of which a bust in the Museum at Capua and the so-called *Sigilgaita Rufolo* of the Cathedral at Ravello are good examples. It is probable that *Niccolò Pisano* was originally a member of this school, though it is in Tuscany that his style developed its finest characteristics. A 13th century relief in the Cathedral at Siena represents the level of *Niccolò's* earliest style, and may perhaps be by him; but the first authenticated work by him, the Baptistery at Pisa, executed in 1260, marks the highest level reached by this early return to classic art, this proto-Renaissance. *Niccolò Pisano* not only possessed in a Greek sarcophagus, now in the Campo Santo at Pisa, a better model than usually fell to the lot of these early sculp-

tors, but he brought to the work of translating Biblical scenes into Pagan formulæ a natural sense of plastic beauty which places him in the first rank of Italian sculptors. Only six years later he executed another pulpit at Siena, in which a marked change is apparent. There are here still traces of his training on classic models, but the increased expressiveness of the faces, and the intense dramatic sentiment, distinguish it sharply from the earlier work. In the architectural accessories there is also apparent a change from classic to Gothic types. It is extremely improbable that so mature an artist as was Niccolò Pisano should have changed thus without the intervention of external influence, and the Gothic types point to a Northern source of that influence. It was in France that Gothic architecture and sculpture were first elaborated into a perfect and homogeneous style, and modern critics are agreed in attributing this change to the importation of French works of art and artists. This change is still more marked in the work of Niccolò's son, *Giovanni Pisano* (1250–c. 1328). He assisted his father in the execution of the great fountain at Perugia (1280), and in 1311 he finished the magnificent pulpit of the Duomo at Pisa (now in the cloisters of S. Francesco of the same town). Here freedom of movement and dramatic intensity of expression are carried to their highest point. It shows the very antithesis to the serene repose and leisurely movements which Niccolò had, in his pulpit for the Baptistery, derived from pagan art. In the few years which intervene between these two monuments the most perfect and complete expression of the Christian ideal in art had been discovered. In none of the subsequent works of Italian art is that realised with greater intensity. In this work the figure becomes, as it were, a pure symbol of a spiritual condition.

II. PAINTING.

The Roman School.

In painting we find a similar classic revival, though more than sculpture it has to compete with the Byzantine tradition. The centre of this revival of a classic style was Rome, where in all probability many remains of classical painting were to be seen. *Jacopo Torriti's* restoration of the apse mosaic of S. John Lateran (1291), and his apse mosaic at Sta. Maria Maggiore (1296), show the mixture of Byzantine influences, together with a return to classic Christian designs. The works of the *Cosmati* (Capella Sancta Sanctorum, Lateran 1280), of *Rusutti* (Sta. Maria Maggiore), are other evidences of this activity. But the great artist of the Roman school was *Pietro Cavallini*, whom his mosaics in the Tribune of Sta. Maria-in-Trastevere, and his recently discovered frescoes in Sta. Cecilia-in-Trastevere, proclaim as the greatest of Giotto's precursors. On stylistic grounds, we may recognise the presence of artists of the Roman school at Assisi, and their influence in the formation of Italian art of the 14th century is profound. It was due to political disturbances, and the removal of the Popes to Avignon, that this great school never came to full maturity.

Early Sienese School.

Among the new municipalities Siena was one of the first to acquire the consciousness of its corporate entity, and here we find not only many Byzantine pictures, some of great merit (Museo Civico), but the Byzantine tradition firmly implanted among native artists. Of these, *Duccio di Buoninsegna* (active 1278–1319) was the first of capital importance. In his great altarpiece at Siena (Opera del Duomo) he shows at once his consummate mastery of the technical resources of his craft, a feeling for sumptuous colour of almost Oriental splendour

which has rarely been surpassed, and a power of impressing the imagination by the general lines of his composition. But his art is still essentially Byzantine, hieratic, and formal, though in his later work the influence of Gothic design is already clearly apparent.

Early Florentine School.

The city of Florence was less precocious, both in its political and artistic life. There the Byzantine influence had not been so recently experienced, and the first great Florentine master, *Cimabue* (c. 1240–c. 1303), though he shows some evidences of Byzantine influence, is more the direct outcome of a local indigenous and far less accomplished tradition. He falls far below Duccio in accomplishment and feeling for beauty, but he has a certain rude dramatic power, and also he endeavoured more definitely to realise a certain sentimental mood in his poses and expressions. His dramatic force may be seen in the ruined frescoes of the choir and transepts of the Upper Church at Assisi (c. 1285), and his sentimental charm in the Madonna of the Academy at Florence, and, in his later work, the Madonna of the Rucellai Chapel at Sta. Maria Novella, where we may suppose the advances made by his younger contemporaries, Duccio and Giotto, spurred him to attempt a greater tenderness of tone and a freer handling of paint.

CHURCH OF S. FRANCESCO AT ASSISI.

Cimabue's pupils worked with him at Assisi, where, more than anywhere else, we may trace the origin and first growth of the Italian style. In some of the frescoes of the nave (Creation and Deluge) we can compare the work of more decidedly Byzantine artists, with others (the Nativity and the Betrayal) when we see probably the

work of unknown imitators of Cimabue. In others, again, notably in the frescoes of Esau's Deception and in the Doctors of the Church in one of the vaults of the roof, we meet, in all probability, with the work of artists who belonged to the school of painting which had arisen at Rome.

GIOTTO.

But by far the most important frescoes at Assisi (Upper Church) are those which represent the legend of St. Francis. These (executed probably c. 1290–1295) are the earliest works which can with any certainty be ascribed to *Giotto* (1267?–1337), who shows himself here as a pupil of Cimabue, but profoundly influenced by the work of the more accomplished Roman artists, who had attained already to a maturer style than the Florentine master. – In these frescoes Giotto established the canons of the indigenous Italian style—a style in painting analogous to that discovered almost simultaneously for sculpture by Giovanni Pisano, and, like that, no longer classical nor Byzantine but Italian, and pre-eminently suited to the embodiment of contemporary Christian ideals. And in this discovery, the subject-matter, the legend of St. Francis, counted for much. For whenever Italian artists treated the usual subjects of Biblical history, they had always a traditional Byzantine composition to go by. Even Giotto scarcely ever deviated from these; but the legend of St. Francis had no such appropriate and ready-made formulæ: it was a new legend relating events which belonged to the recent past and to the artist's own country. He was therefore bound to discover for himself compositions expressive of the various events, and to introduce into them contemporary types and costumes. Already in these early works Giotto shows the originality of his genius,

his quick and sympathetic observation of human nature. The scenes are represented with all the circumstances of contemporary life, the poses and the faces alike are vividly expressive of the dramatic situation, and yet the large disposition of the masses and the easy composition give to these scenes an air of heroic dignity which was essential to the spirit of a great national religious epic. In his later works Giotto's sense of style increased, but he never lost the vivid and intense understanding of human nature which these frescoes indicate. The differences of style observable in some of these frescoes are attributable to the employment of one or more assistants, but the main ideas are clearly derived from Giotto. After working at Rome from 1298 to 1300 (Parts of an altar-piece in the Sacristy of St. Peter's) he returned to Assisi, and decorated the central vault of the Lower Church with allegorical representations of the Franciscan Virtues: frescoes of surprising beauty, and showing better than other works his extraordinary power as a colourist. Besides these, he painted Biblical scenes in the side chapels and transepts of the Lower Church, the compositions of which he repeated again in the Arena Chapel at Padua (1305), where he became intimate with the exiled Dante. These are much-damaged works, but, as the most complete scheme of decorative painting undertaken by him, they are of great importance. His latest remaining works are those of the Bardi and Peruzzi Chapels of Sta. Croce at Florence, in which he depicted once more, and with a greatly heightened grandeur of style, the life of St. Francis, and also the life of St. John the Evangelist. Some of these frescoes—notably the Death of St. Francis—are ruined by repainting, but in others (the Ascension of St. John and St. John raising Drusilla) we get a clear idea of the immense advance in art which was due to

the genius of this great Florentine. Though of course without any mathematical knowledge of the science, his perspective was always approximately correct, he had a perfect command of the rendering of the principal facts of anatomy, he placed his figures in the right relation with their surroundings and one another, and in these latest works his drawing and modelling were so easy and masterly that there is scarcely a trace of archaism to be found; he had already arrived by instinct at an almost complete understanding of the representation of nature such as became universal only towards the end of the 15th century. But it is in his dramatic power, in his grasp of the essentials of the situations he depicts, in his profound and sympathetic understanding of human nature, that Giotto remains supreme even among the great masters who inherited the tradition he had established.

Painting of the 14th Century.

I. FLORENCE.

With the death of Giotto and Dante, the force of the new movement in culture and politics alike seemed spent for a time. The 14th century was one of disillusionment and trouble, and the art of the period reflects the general exhaustion. Giotto's tradition, taught to his numerous pupils and assistants, and propagated by his long-continued activity over many parts of Italy (he painted at Naples as well as Rome, Padua, and Assisi, though his works there have perished), dominated the art of the period. But his followers' works show for the most part how little of his spirit they had inherited. The types which he had discovered became stereotyped into a formula which threatened to become almost as rigid as the earlier Byzantine one which it replaced. In the works of his chief pupil, *Taddeo Gaddi* (†1366), at Sta. Croce, Florence, and

S. Francesco, Pisa, these failings are evident. His compositions are frequently crowded, his perspective is much less correct than Giotto's, his figures are uncertain in proportion and often inexpressive in movement. But though the art of the time can show no figures comparable to that of Giotto or the great masters of the succeeding century, and although for nearly a hundred years no appreciable advance was made in the knowledge of naturalistic representation, the art of the 14th century is not destitute of great qualities. A high level of technical skill and knowledge was maintained, and the essential principles of large monumental design were never lost sight of. The very freedom of these artists from any curiosity about new discoveries in naturalism, their placid acceptance of Giotto's formula as adequate to the expression of all their ideas, enabled them to devote all their attention to the perfection of what had already been acquired. Perhaps the most gifted master among Giotto's immediate successors was *Giottino*, whose few remaining works (Story of St. Sylvester in Sta. Croce, and Pietà, Uffizi) show him to have been possessed of an unusual feeling for beauty of colour and skill in the management of complicated compositions. We note that the practice of uniting several sequent events of a story in a single composition, but rarely employed by Giotto, became constant. In *Giottino's* work the difficulties which such a treatment involved were skilfully overcome. Another artist of note who practised in Florence, though of Lombard origin, was *Giovanni da Milano*, whose sentimental charm distinguishes him from his severer contemporaries. In the next generation of Florentine artists *Andrea Orcagna* (1308?-1368) holds the most prominent place. His great frescoes at Sta. Maria Novella, representing the Last Judgment and Paradise, as well as the *tempera* altar-piece of the chapel,

show him to have possessed the power of co-ordinating vast groups on the lines of architectural rather than pictorial composition. His faces have, however, a new charm, and in the academic perfection of his design he surpassed all the artists of his day. Orcagna was equally famous as a sculptor. In this he was the pupil of *Andrea Pisano*, who had brought the Pisan traditions of sculpture to Florence, and had executed under Giotto's supervision the panels on the Campanile. To him is due also the beautiful south door of the Baptistery, the first important bronze casting undertaken in Florence. Orcagna's masterpiece in sculpture is the tabernacle which encloses the fine Madonna of the Church of Or San Michele. The reliefs with which he adorned this tabernacle show the unusual vigour and accuracy of his rendering of structural form, though his harsher handling of the material deprives his work of the tenderness and charm which distinguish his master *Andrea Pisano's* sculptures. One of the most important artists of the 14th century in Florence was *Bernardo Daddi* (active c. 1317-1360)—frescoes in Sta. Croce, altar-pieces Uffizi, Academia, and Or San Michele. His work, like Orcagna's, with which it has considerable affinity, shows the influence of Siennese painters, though it remains essentially Florentine. Towards the end of the century the Giottesque tradition was maintained in Florence by another member of the Gaddi family, *Agnolo* († 1396), who, though he exaggerated some of his father Taddeo's mannerisms, was gifted with a more refined feeling for beauty. His frescoes at Prato and in the choir of Sta. Croce (Legend of the Cross) are admirable examples of the typical art of the period. The artist's concern being mainly the lucid exposition of the story, he neglected the limitations necessary to give an idea of verisimilitude to nature, and grouped

his figures not according to the possibilities of a real scene, but so that they symbolised in as concise and telling a manner as possible the sequence of events.

II. SIENA.

Turning now to *Siena*, we find there no such comparative decline as we have to record at Florence; on the contrary, the 14th century must be regarded as the great period of Sienese art. *Simone Martini* (1285?-1344), though lacking Giotto's width of imagination and his vivid perception of natural form, was actually superior to him in his perception of abstract beauty, in the perfect harmony and rhythmic flow of his designs. He stands in the same relation to Petrarch that Giotto does to Dante. In his earlier works (Madonna of the Palazzo Pubblico, Siena) he shows the influence of Duccio; but he soon discarded all traces of Byzantine feeling, and established a style in which the purely decorative elements were more prominent than the naturalistic. In opposition to Giotto, who gave to his figures solidity and relief and an approximation to true light and shade, he aimed at a flat design the expressiveness of which depends on the beauty and harmony of its exquisite contours; and, in spite of Giotto's overwhelming influence elsewhere, the essentials of this style characterised the whole of the Sienese school, and exerted later on a reciprocal influence on Florentine art. Simone's younger contemporaries, *Ambrogio* and *Piero Lorenzetti* (active 1309-1348), though somewhat influenced by Giotto, resemble him at times very closely. Ambrogio's works are remarkable for the passionate intensity with which he expressed religious sentiment (Annunciation, Museo Civico, Siena; Virgin and Child, S. Francesco, Siena), and the skill with which he gave outward expression to the abstract political conceptions of




the time (Allegories of Good and Bad Government, Palazzo Pubblico, Siena). To an unknown follower of the Lorenzetti are ascribed the great frescoes of the Campo Santo at Pisa, representing the Triumph of Death, the Last Judgment, and the Inferno—works which bring us into close acquaintance with the mental attitude of the time immediately following the great plague of 1348. The most solemn and terrible conceptions of a future world are expounded with convincing force of imagination, but at the same time with a conscious humour and a delight in sensuous charm for its own sake which reminds us far more of Boccaccio than of Dante. The drawings of birds and animals in this fresco show at the same time a new feeling for naturalistic representation.

III. VARIOUS GIOTTESQUE PAINTERS.

The same tendency towards a freer delight in sensuous charm and the beauties of nature is discernible in other Giottesque works of the latter half of the 14th century—for example, in the frescoes attributed to *Francesco da Volterra* representing the story of Job, and of the Creation by *Pietro Puccio d'Orvieto*, both in the Campo Santo at Pisa. In the latter artist's work we see the individual forms of different trees clearly recognised. The counter influence of the Sienese school upon the Florentines is traceable in the works of Orcagna, of Agnolo Gaddi, and in the works by various undetermined artists which cover the walls of the Cappella degli Spagnuoli at Sta. Maria Novella. These are of greater interest for their elucidation of mediaeval theories of philosophy and religion (the Triumph of St. Thomas Aquinas, the Dominicans as the "Hounds of God," and the Arts and Sciences) than for any artistic merit they possess. In this respect they are far inferior to the

U S T R I A

Note. The Modern Kingdom of Italy was formed by the union of the various states with the Kingdom of Sardinia (House of Savoy). The figures (1859) show the date of union.

Austrian.....  
House of Savoy.....
Battlefields & dates thus:-  1800



Walker & Cockerell sc.

similar pictorial allegories of Ambrogio Lorenzetti at Siena.

IV. NAPLES.

The Giottesque tradition was followed all over Italy in the 14th century. At Naples the striking frescoes in the Church of the Incoronata, representing the Sacraments of the Church, long passed as Giotto's own work, but are now known to have been done considerably after his death by one of his followers. The master's visit to Naples doubtless started a native school, which however failed, like all the schools of Southern Italy, to keep up for long a vigorous and independent existence. Of the Giottesque school in the north of Italy it will be more convenient to speak later on, in considering the Veronese school. Even outside Italy, in the 14th century the general ideas of Giottesque design were propagated. Avignon under the Popes became almost an Italian town, and still contains many remains of the activity of Simone Martini and other Italian artists of the time: while in some miniatures at Chantilly, which were executed for the Duc de Berry by a French artist, there are free copies of well-known Giottesque compositions.

THE GUILDS.

Throughout the 14th century the conditions of artistic production were being thoroughly organised and regulated. It is important to realise how essentially these differed from those of modern times. The artist was not allowed to practise unless he belonged to the guild of his town; if he was a stranger from another town, he might only practise for a strictly limited period without joining the guild of the town in which he settled, becoming amenable to its discipline, and paying his dues. The discipline varied in different

places, but was always what would be now considered very severe; mastership of the guild implied a long period of regular and authorised apprenticeship, sometimes extending to twelve years; in many cases working on Sunday was strictly prohibited, and inspectors were appointed to see that this and other regulations were strictly observed. The majority of the regulations were, however, instituted in order to maintain a high standard of craftsmanship, to protect the public from imposition, and to insist on the good quality of all the materials employed. In return, the guild was able to enforce the adequate payment of the artist's work, and to settle by an impartial body of specialists the artistic merit and monetary value of his productions. On the whole, it is impossible to doubt that the high standard of technical execution, maintained even by second-rate artists throughout the great period of Italian painting, was largely due to the excellent organisation of these guilds. They also acted as mutual benefit societies, and invariably had a religious character. This careful organisation of the artistic profession—resembling that of the medical and legal professions to-day—is a sign of the attitude with which mediæval society regarded painting. In marked contradistinction to the present view, that painting is a luxury of the wealthy, and that creation is a fanciful or capricious activity on the artist's part, the mediæval citizens of an Italian town regarded it as a pre-eminently necessary and practical craft, which enabled them to realise through the medium of a well-understood symbolism their municipal or parochial unity and their religious communion. Painting was therefore not a free and undetermined activity, and the powers of imagination which the artist invoked were all directed towards a clear and perfectly understood end—that of making visible

the ideas and personalities of Christian mythology. Towards the end of the 15th century, it is true, aims and conditions similar to those of to-day began to appear, but except in some of the small principalities the artist's profession was a severely practical one. Many of these guilds dated back to the 13th century, but it was for the most part in the 14th century that they acquired the organisation which prevailed till the close of the Renaissance. To the strict organisation of the guilds, and to the long apprenticeships which they enforced, we must also ascribe the strength and persistence of the artistic traditions which sprang up in the various states of Italy, and which, in spite of occasional cross currents of influence from rival schools, maintained a separate and clearly marked course. The common idea that a strong tradition hampers originality is completely disproved by the study of Italian art.

Art of the 15th Century.

From this time on, then, it will be more convenient to treat the history of the various schools of Italian painting separately. We have traced the widely diffused Giottesque tradition up to the latter part of the 14th century; we have now to trace the origins of the new style which distinguishes the art of the 15th century—the quattrocento, to adopt its more convenient Italian name. We have seen that, if anything, the artists who followed Giotto went back to a more primitive, less naturalistic view of art,—especially is this seen in their construction of the imagined space of the picture, in the want of perspective and true proportion in the figures,—while the influence of the vigorous and intensely artistic Siennese school tended in the direction of a more purely decorative formula. In the works of *Antonio Veneziano*, representing the legend of S. Ranieri in the

Campo Santo at Pisa (1387), we notice, however, a greater sense of verisimilitude in the construction of the space which the picture is supposed to present, together with a slightly marked increase of vivacity and variety in the types. Antonio's pupil *Starnina* (b. 1154) appears by all accounts to have carried this much further, and to have enlivened his compositions with *genre* scenes taken from the life of the times. But as all his works have disappeared, we are left without an important link in the history of the transition. A slightly late contemporary of Starnina's, *Lorenzo Monaco* (c. 1370–c. 1425), a monk of the Camaldoli in Florence, exerted, however, an influence in the opposite direction. Trained in Siena, he brought to Florence the Siennese notions of a strongly marked and rhythmical line, which, though exquisite in its musical harmonies, marked a striking indifference to the actual construction of the figure; while in his landscapes, which are often of great beauty, he pushed the disregard of verisimilitude to its furthest limits. His best works are in Sta. Trinità at Florence, and show that, besides his mastery of linear design, he carried the technique of tempera painting to a higher pitch than any of his predecessors, producing by means of semi-opaque glazes a peculiar opalescent effect of great beauty.

Sculpture.

At the opening of the quattrocento, then, it would appear as though painters were likely to carry their indifference to naturalism further than ever; but at this point the influence of the sculptors began to be felt, and among them a new movement was making its appearance. In the year 1400 a competition was opened among all the sculptors of Italy for the important commission of executing the remaining bronze doors of the Baptistery, conformably with the one already carried out

by Andrea Pisano. Of all the competitors, two were easily isolated from the rest—*Brunelleschi* (1377-1446) and *Ghiberti* (1381-1455). The competition panels of these are to be seen in the Bargello. After prolonged discussion, it was finally agreed to intrust the work to Ghiberti, largely on the ground of the marvellous technical finish which his work displayed. Undoubtedly Brunelleschi was the greater artist of the two, and in all that concerned mastery of the structure of the figure, in dramatic appropriateness, and in large decorative disposition of masses, his work is the more striking. And to Brunelleschi, more than to any one other man, must be ascribed the position of being the prime mover in the new movement. He was a man of universal genius—sculptor, architect, mathematician, engineer, and theologian. He appears to have been the first to discover a mathematical explanation of the elements of perspective; and, above all, he was the first to revert to classical forms of architecture and architectural ornament. During his visit to Rome (1403) he analysed minutely the principles which had governed the styles of Roman architecture, and on his return to Florence he began building in a modification of that style adapted to the needs of modern life; he founded that Renaissance style which has, with short intermissions, been the usual style of European architecture ever since. His few works of sculpture (the competition panel and the crucifix in Sta. Maria Novella) show too that he had arrived at a closer interpretation of the anatomical structure of the figure than anyone else. His defeat in the competition with Ghiberti, his growing interest in architecture, and above all his absorption in the great work of building the cupola of the Duomo, took him away from pursuing sculpture, but he remained as the inspiring genius of the younger

men, Donatello and Masaccio, in whose work his great ideas found complete expression. Ghiberti, brilliant and precocious as he was, displayed far less originality. He retained in his work many traces of the influence of later Gothic design. The florid foliated ornaments of his doors, his treatment of drapery in long, sinuous, flowing curves, his empirical use of perspective, and the use of classical architecture with Gothic arches or Gothic ornamentation, all proclaim him a transitional artist. Nevertheless his knowledge of the structure of the figure and his extensive use of perspective, his effort to give verisimilitude to the imagined space of his reliefs, all had a great effect upon the painters of the rising generation, many of whom served a term as assistants in the work of modelling the panels for the bronze doors. His desire for novelty, his virtuosity, and his attempt to go beyond the limits of surface relief in these works, all led him to solve problems which belonged more properly to painting, and he became in a way the interpreter to painters of the new idea which the sculptors had originated. In design Ghiberti was gifted with great powers of invention, and his figures have an elegance and ease which is at times somewhat superficial. His best works are the two doors of the Baptistery; his larger single figures at Or San Michele show his lack of feeling for grandiose monumental design.

DONATELLO.

His younger contemporary *Donatello* (1386-1466) was of a far more serious and ardent temperament; in him the main ideas of the quattrocento find their intensest expression. The most striking characteristic of his art is the substitution, for vague and generalised types, of minutely characterised and highly individualised types: types, and not mere individuals, his

figures still remained, but his profound research into the characteristic forms of nature enabled him to give them, along with that general and elevated air which is the property of imaginative creations, the completeness and convincing reality of actual individuals. In his earliest works, however (*e.g.* the Joshua of the Duomo and the marble David of the Bargello), he still showed traces of that undulating and facile design which characterised the later Gothic artists. Under the influence of Brunelleschi with whom he went to Rome, he studied classic art profoundly, and drew thence his conception of a more monumental and impressive disposition of line. None the less, except in a few of his works (the bronze Cupid of the Bargello, the horse's head at Naples, and the statue of Gattamelata at Padua), his style was far removed from that of classical sculpture. He employed the principles derived thence for the expression of an essentially Italian conception of art, in which a profoundly imagined idea of character, especially as revealed under the stress of a dramatic situation, is the chief aim. In his research for character he not infrequently made use of physical ugliness (Il Zuccone of the Campanile and the Prophet of the Duomo), yet when it agreed with the idea, he was master of the most symmetrical and harmonious forms. In the great equestrian statue of Gattamelata at Padua, belonging to his middle period, he surpassed in monumental dignity, in expressiveness and unity of line, and in harmony of proportions, all other existing examples of this the most difficult of all sculptural forms. Other works of importance are the pulpit at Prato (1438), the singing-gallery of the Duomo, Florence (1439), the bronze reliefs of the altar of the Santo at Padua, the reliefs in the sacristy of San Lorenzo, and, among his latest and most intensely dramatic works, the bronze pulpits in the same

church. Before the end of his life Donatello had outstripped all his contemporaries, either painters or sculptors, in the freedom and mastery with which he treated the figure. He had in fact anticipated the completeness of cinquecento art.

LUCA DELLA ROBBIA.

The great civic undertakings of Florence of the early quattrocento employed numerous artists. The most important after Donatello was *Luca della Robbia* (1400-1482), who carved the companion singing-gallery to Donatello's (also in the Opera del Duomo). He here shows himself possessed of a rare sense of beauty, which is undisturbed by any such strong dramatic movement as his rival's work. Though a less profound student of anatomy and of the antique, and though one of the devoutest Christians of his generation, his temperament inclined him to a suavity and persuasiveness in his designs which remind us of Greek sculpture. In this respect his bronze doors in the Duomo are unsurpassed; in his adaptation of the design to bring out the finest qualities of the material, he surpassed Ghiberti as much as he did in the conviction and seriousness of his imagination. In later life he improved the technique of glazed terra-cotta, of which fine examples are the figures in the ceiling of the Pazzi Chapel (Sta. Croce) and the Portogalli Chapel at San Miniato. These reliefs acquired great popularity, and Luca started a factory for their production, assisted by his nephew *Andrea* (1435-1525). It became a family business, and the tradition was handed down for several generations; but the family failed to produce any other artist approaching Luca in originality or power. With Luca della Robbia and Donatello was associated *Michelozzo* (1396-1472), who inclined more to the manner of the latter, but lacked his peculiar imaginative intensity.

Beginnings of the Quattrocento Style in Painting.

We turn now to the painters, in order to trace in their work the evolution of the quattrocento style. Here *Masaccio* (1400-1427) occupies the same pre-eminent position as his friend *Donatello* did in sculpture, but his work is closely bound up with that of an older master, *Masolino da Panicale* (1383-c. 1450 (?)). Although one was a supreme genius and the other a man of second-rate power, the works of the two have become strangely mixed. The view here put forward is in part that of Signor Cavalcaselle, but rejected by many recent critics. The works of the two men are chiefly exemplified in three series of frescoes,—those at Castiglione d'Olona, near Milan, dated 1428 and 1435, and signed by Masolino; those in the Brancacci Chapel of the Carmine (Florence), generally attributed in part to one and in part to the other, but here ascribed entirely to Masaccio; and the frescoes in S. Clemente at Rome, variously attributed to both artists, but generally now accepted as Masolino's. In the Castiglione d'Olona frescoes we have an artist who is essentially transitional in style: his long, flowing draperies, his vaguely constructed figures, the uniformity of his poses and types, all link him to the art of the later trecento. His perspective is still purely empirical, he has less idea of unity of light and shade than Giotto, his architecture admits a mixture of classic and Gothic forms, but together with this is found a considerable attempt at realism in the figures, with contemporary costumes and individualised portrait heads introduced into sacred scenes. In many points he shows a close connection with Ghiberti's art, and reminiscences of Ghiberti's panels occur in these frescoes. The frescoes at San Clemente, with the exception of the Crucifixion, are clearly by the same hand, and show considerable pro-

gress, truer perspective, better constructed figures, and unity of light and shade, but in none of these works is there anything to induce the belief that Masolino was a great innovator. In the frescoes of the Brancacci Chapel, on the contrary, we are clearly in the presence of a great genius, one who has conceived an entirely new idea of style. Masaccio took up art at the point where Giotto left it, and brought to the interpretation of human nature a dramatic sense almost as profound, combined with the increased knowledge of anatomy and perspective which the sculptors had acquired. To this he adds a new idea of purely pictorial import, that of *chiaroscuro*—of grouping his figures, unifying the parts, and subordinating them to a single, instantly apprehended whole, by means of the contrast of masses of light and shade. That there is considerable inequality in these frescoes is not to be denied, but in all there is a truer feeling for modelling, a more salient relief and a stronger sense of dramatic import, than in any of Masolino's works. The likeness to that master may, moreover, be explained by the fact that he was Masaccio's master; the earlier frescoes, therefore, still show reminiscences of his style (Peter preaching, Adam and Eve), while in the later ones (Expulsion from Paradise, the Tribute-Money) Masaccio is already mature and self-subsistent. Two other great works by Masaccio remain—the Trinity in Sta. Maria Novella, in which he shows his complete mastery both of perspective and of Brunelleschi's newly revived classical architecture; and the Crucifixion at St. Clemente, Rome, which has more affinity with Masaccio's grand manner than with Masolino's slighter vein. Masaccio in all his frescoes shows his perfect appreciation of the necessities of the heroic style; his types, though vivid and convincing, are never, as in Masolino's work, literal portraits; he avoids *genre* incidents, and adopts a costume which commits

him to no particular period. But in his small predella pieces and his painted platter (at Berlin) he adopted a lively *genre* style, vividly descriptive of contemporary life, and exhibiting perhaps the earliest attempts at the realisation of "interiors." His death at the age of 27 left an irreparable void in the painting of Florence, for none of his contemporaries was in a position to continue his great conception of art—a conception which waited for completion at the hands of Leonardo and Raphael. The artist who at times approached him most was *Fra Angelico* (1387–1455), who so far from being, as he is frequently described, a belated Gothic artist, was actually in the forefront of the new movement, and one of the founders of the quattrocentist style. His early pieces (at Cortona and in the Louvre) show him already to be far in advance of Masolino: his perspective, which is often complicated, is far more correct; his figures are never wanting in true proportions; his light and shade is accurately calculated; moreover, from the first he shows a predilection for the new architecture of Brunelleschi and Michelozzo. It is only his colouring—his use of flat tones of pure bright colours, which he derived from Lorenzo Monaco—that gives to his pictures a primitive and archaic air. He probably learned painting from Starnina and Lorenzo Monaco before entering the Dominican convent at Fiesole. After an exile of some years to Cortona, the friars returned to Fiesole, and in 1436 descended to the convent of San Marco, newly erected for them by Michelozzo at the command of Cosimo de' Medici. The decorations of this convent occupied Fra Angelico for several years, and in these frescoes (some are by assistants) he showed his vivid realisation of certain moods which are proper to a life of secluded and meditative piety. He rarely attempts dramatic presentment, but in the expression of tender solicitude

and passionate self-devotion he is unrivalled. His Last Judgment (Accademia) shows at once the limits, and the intensity within those limits, of his imagination. His landscapes—wide views of lake and mountain, and still more his gardens, bright with shining leaves and golden fruit—express the gaiety and purity of his delight in nature. In 1447 he removed to Rome at the invitation of Eugenius IV, but it was for his successor Nicholas V that he painted his greatest work, the Chapel of St. Nicholas V in the Vatican. In this work he shows wider sympathies, a keener understanding of human nature, and, in consequence, a dramatic power hitherto unrevealed; it is in these works that he approaches most nearly to Masaccio, though still keeping the charm of his own feeling. Other works of importance are the Madonna dei Linajuoli (1433), in which he shows, however, his incapacity for monumental design; the Coronation of the Virgin, perhaps the most purely delightful of all his works, and exhibiting the marvellous perfection of his tempera technique. Both these are in the Uffizi; in the Accademia are the Madonna di San Marco, the Madonna dell' Annalena, and the much-restored Deposition, a later work which exhibits his increased knowledge of the structure of the figure; and, besides these, a number of small panels executed c. 1448 for the silver presses of the Annunziata: of these a few only are by the master himself.

The Scientific Realists.

CASTAGNO.

Contemporary with Fra Angelico was a group of artists working on very different lines. In the work of *Andrea del Castagno* (1390–1457) and *Paolo Uccello* (1397–1475) the aim is discovered of not merely adequate representation of natural forms, but of a complete scientific

investigation into the principles of natural form and its appearance to the eye. They aimed at a far minuter understanding of the figure than any other artist, even Masaccio, was attempting, and at working out in detail the laws of perspective first propounded by Brunelleschi, applying them not merely to rectangular objects but even to the figure itself. Both were intimately connected with the sculptors of the day, especially with Donatello, and both painted on the methods of sculpturesque rather than purely pictorial design. Castagno's figures are indeed usually painted substitutes for statues (figures from the Villa Pandolfini, Museum of S. Apollonia), and they have the severity of line, the just equipoise of mass, which are proper to sculpture. They show him as an artist of extraordinary force, with unerring precision of hand and a firm imaginative grasp of structural form, but they verge at times on the brutal. Still, within narrow limits Castagno had a power of rendering effects of passion, as witness the almost terrible Crucifixion (Uffizi). One of his finest works, which illustrates his intense feeling for decorative effect as well as naturalistic truth, is the feigned equestrian statue of Niccolò Manucci da Tolentino in the Duomo.

PAOLO UCCELLO.

Uccello's was a more sympathetic temperament. Endowed with great feeling for patterned design and a more delicate sense of colour than Castagno, he gave himself up to the study of the scientific problems of his art, and undoubtedly marred to some extent the effect of his work by a strained and over-curious use of perspective. His aim of arriving at all forms by mathematical calculation led him to produce diagrammatic designs in which all appearance of the accidental, and with it all suggestion of verisimilitude, disappears. It

was probably in Ghiberti's workshop that he first became inspired with a passion for the science of perspective; and an early fresco by him, the Creation of Adam, in the Chiostro Verde of Sta. Maria Novella, has many reminiscences of Ghiberti's art. About 1425 he left Florence and spent some years at Padua and Venice, where his ideas of perspective produced a marked effect. On his return to Florence he was commissioned to execute the feigned equestrian statue of Sir John Hawkwood (called by the Italians Giovanni Acuto) in the Duomo at Florence, which received its companion piece at Castagno's hands many years later. In this monument Uccello showed to the full the advantages derivable from his favourite study, which enabled him to give the proper form to an equestrian figure seen from below. He also shows his early mastery of pure classical forms of architecture, and in the movement of the horse a feeling for large and imposing composition, which anticipates already the design of Donatello's monument to Gattamelata, executed some years later. Later works in the Chiostro Verde (the Deluge and the Sacrifice of Noah) show an almost childish preoccupation with complex problems of perspective, but the individual figures are drawn with a fine feeling for plastic beauty.

DOMENICO VENEZIANO.

Of *Domenico Veneziano* (c. 1400-1461) we know very little. His rare works show him to have been influenced at first by Masaccio and Fra Angelico, and subsequently to have come into the circle of the scientific realists. In his great altar-piece of the Uffizi these separate influences are apparent. The general setting and the type of the St. Lucy recall Fra Angelico, while in the St. John we have actually a cruder and more exaggerated rendering of a dry and

muscular type than in Castagno's works. His fresco of St. Francis and St. John in Sta. Croce resembles Castagno so closely that it was for many years attributed to that master.

FRA FILIPPO LIPPI.

Before proceeding to the second generation of the scientific realists we must consider another artist, who represented the opposite tendency of Florentine art—*Fra Filippo Lippi* (1406–1469), regarded by his contemporaries as the greatest genius of his day, and the special favourite of the Medici, who continually exercised their influence to extricate him from the difficulties which resulted from his Bohemian habits. Brought up in the Carmine, he learned his art from Masolino and Masaccio; but though he imitated occasionally the grand style of the latter master, he was too facile and too superficial to attain to his imposing and profound rendering of dramatic situations. Lippi was essentially a lyrical artist, whose feeling for wild woodland scenery, for mundane elegance and homely sentiment, give his pictures extraordinary charm. He gave expression to a change in the tastes of Florentine patrons, for he used religious subjects frankly for their possibilities of sensuous charm, but his exquisite taste and delicacy of feeling saved him from the excesses which this lowering of the imaginative standard afterwards entailed. As a technician he is remarkable for his beautiful developments of Lorenzo Monaco's tempera methods. His pictures show his extraordinary fertility and felicity of invention, his sensitiveness to the beauties of a tender enveloping light and to the qualities of thin soft draperies, but his composition is frequently inadequate, and his proportions usually unsatisfactory. He relied too exclusively on the inspiration of the moment, and neglected the

severer studies of his contemporaries. His most ambitious works are the frescoes of the choir at Prato (begun in 1456) and Spoleto (begun in 1466), but he is seen to better advantage in the smaller panels of the Uffizi and Pitti, and in the altar-pieces of the Academy. More than any other Florentine of his generation, except Paolo Uccello, he may be considered as a genuine, if not a very great, colourist.

PESELLINO.

Of his greater pupil Botticelli we will speak later. His assistant *Pesellino's* (1422–1457) work deserves more attention than it usually receives. Pesellino's early training was in a school of which we know scarcely anything, that of his grandfather, *Giuliano Pesello*, a late Giottesque, whose works, like those of Starnina, have disappeared. Pesellino from the first shows an extraordinary talent for small narrative pieces,—his works are indeed almost confined to predelle and cassoni,—but in those he gave evidence of rare imagination, and a precision of design, a knowledge of the structure and movement both of the figure and animals, which are very remarkable. Later on he became assistant to Lippi, painting the predelle to his altar-pieces; and in these (Academy and Louvre) he modifies, in the direction of Lippi's tenderer tonality, the hardness of his earlier style. Had he lived longer, there can be no doubt his would have been one of the great names of the Quattrocento: he had already far surpassed Lippi in the precision of his drawing and the alertness of his observation.

BENOZZO GOZZOLI.

Closely associated in his earliest training with Pesellino was *Benozzo Gozzoli* (1420–1498), who, however, became Fra Angelico's assistant, accompanying him to Rome and

Orvieto. He endeavoured to imitate to the utmost Angelico's types and his unique spiritual charm, but his temperament remained essentially prosaic, and he is happiest in those scenes of contemporary life in which he follows Pesellino, though upon a lower level (Palazzo Riccardi). His works are more interesting for the liveliness of his invention and the rendering of the mundane splendour of the aristocratic life of his day, than for their artistic qualities. In his great work in the Campo Santo at Pisa his monotonous composition and indifferent drawing become more than usually apparent.

ALESSIO BALDOVINETTI.

We return now to the scientific branch. Domenico Veneziano was at work from 1439 to 1445 on the decoration of the Chapel of St. Egidio in Sta. Maria Nuova, one of the most important works of the period, of which, unfortunately, no vestige remains. Two painters learned their craft while assisting in a subordinate position at this undertaking—*Alessio Baldovinetti* and *Piero della Francesca*. Of the latter, though by education a Florentine, it will be more convenient to speak in dealing with Umbrian art; the former, *Alessio Baldovinetti* (1427-1499), occupied a very important position in the art of the mid-century. Like all the members of this branch of the Florentine school, he was particularly apt at large monumental designs (Annunciation at S. Miniato; Nativity, court of the Annunziata), but he combined with this a delight in minute realism. He was an inveterate experimentalist in technique, endeavouring to discover a more fusible medium than the usual tempera, the use of oils being at this time unknown in Florence; but his efforts were not always successful, especially in his wall paintings, which have peeled extensively. He

was one of the first masters to introduce realistic landscape backgrounds. He usually adopted the Arno valley as seen from the heights round Florence, a motive which was largely copied by his pupils and imitators.

THE POLLAJUOLI.

Among these we may reckon the younger of the two *Pollajuoli*, *Antonio* (1431-1498) and *Piero* (1443-1496). Antonio was by far the greater artist of the two. He was a craftsman of the most varied skill: as goldsmith, iron-worker, and sculptor he showed at once marvellous technical dexterity and original powers of design. The structure of the figure, which had been elucidated in its general aspects by Castagno, was carried yet further in his works. He was the first to study anatomy by dissection, and he attained to such knowledge of the science as to be able for the first time to give a complete account of the figure in violent movement. His small panel of Hercules and Antaeus in the Uffizi is a convincing proof of his mastery in this respect. He owed much to Donatello and Castagno, but in the landscape and general arrangement of his pictures he followed Baldovinetti. The fertility of his invention and his strenuous draughtsmanship led him to devote his time largely to drawings, which were often carried out as pictures by his younger brother, and also furnished the motives for other artists. He executed designs for the embroideries of the vestments used in the Baptistery, which are to be seen in the Opera del Duomo. In general, he exercised a greater influence on the art of his time than the few remaining pictures by him would lead us to imagine. His brother Piero appears rather as the skilful executant of Antonio's designs than as an independent master; good examples of his works are: Three Saints, in front of an extensive landscape of the Arno

Valley, in the Uffizi; the series of allegorical figures done for the law courts of Mercatanzia, in the Uffizi; Tobias and the Angel, Turin; and St. Sebastian of the National Gallery. Piero carried on the technical experiments of his master Baldovinetti, using a pastose medium and thick varnish glazes, but he did not really establish the principles of oil-painting, as is sometimes stated.

VERROCCHIO.

Another sculptor-painter of the same period who closely resembles Pollajuolo, is *Verrocchio* (1435-1488). He, too, derived his art in the main from Donatello, and, like Pollajuolo, studied effects of movement, but without aiming at the same delineation of muscular effort. His exquisite bronze of a Boy and Dolphin of the Palazzo Vecchio shows his research into the closer rendering of the quality of flesh, and at the same time a deeper study of the expression of elusive mood. The same qualities are seen in the Christ and Thomas of Or San Michele, while his Tomb of Piero de' Medici in San Lorenzo exhibits his command of the florid variations of classical ornamentation which distinguish the architectural works of this period. Only one painting can with any certainty be ascribed to him—the Baptism of the Academy, which shows, in spite of its damaged state, the serious psychological aim of his art. In the great equestrian statue of Bartolommeo Colleoni at Venice, which occupied the last years of his life, he shows the same profound sense of character and expressive mood, but his love of over-accentuated decoration deprives it of the perfect harmony of line which distinguishes his master's equestrian statue at Padua.

OTHER SCULPTORS.

With these sculptor-painters we may summarise briefly the pure

sculptors of this generation, all deriving more or less directly from Donatello. Among these, *Agostino di Duccio* (1418-1481) worked mostly away from Florence, in Rimini and Perugia. The marked mannerisms of his low reliefs have the charm of a wayward and fantastic temperament. *Desiderio da Settignano* (1428-1464), in his masterpiece the Tomb of Marzuppini (Sta. Croce), carried the possibilities of elegance and richness of the new architecture to their highest point, and expressed in his figures the same delicate sensibility. Closely connected with him are the brothers *Bernardo* and *Antonio Rossellino*; while in the work of *Mino da Fiesole* (1431-1489) we find similar motives of low relief, and similar strongly characterised portrait-heads executed with delicate fancy, but with a want of training which distinguishes him from his more accomplished contemporaries. A more prosaic realism and a tendency to over-accented ornamentation is visible in the work of *Benedetto da Majano* (1442-1497), while *Matteo Civitali* carried the Florentine tradition to his native town Lucca.

BOTTICELLI.

Returning now to painting, we find in the work of *Sandro Botticelli* (1444-1510) traces of both the influences which we have observed among Florentine painters, namely, the purely lyrical idea of which Filippo Lippi was the great exponent, and the scientific realism of Castagno, Uccello, and the Pollajuoli. Botticelli was Lippi's pupil, and he is constantly indebted to his master for the motives with which he diversified his compositions, and also for his beautiful treatment of tempera and his tender illumination. But after his apprenticeship with Lippi he came into close contact with the Pollajuoli. He even executed one of the figures of Virtues for the law courts which were carried out under the super-

vision of the Pollajuoli. This is the Fortezza of the Uffizi, and in that we find, along with Botticelli's peculiar charm of fantastic invention, more strenuous structural draughtsmanship than he could have acquired from Lippi. The same influence predominates in his St. Augustine (Ognissanti) and in the Pallas and Centaur of the Pitti. Botticelli succeeded his master as the special favourite of the Medicean court, and there, although himself without education, acquired the prevailing enthusiasm for classical literature and pagan mythology. It was for Lorenzo de' Medici that he painted the Allegories of the Primavera (Academy) and the Birth of Venus (Uffizi), the ideas of which are to be traced to Lorenzo's and Politian's poems, in which the manner of Latin lyrical poetry is closely followed. None the less, much as his poetical imagination was stirred by classical themes, his visualisation of them owes scarcely anything to the plastic art of Greece and Rome: the form in which he conceived them was essentially mediaeval. And though he may at one time have absorbed some of the Platonic pantheism which attracted the speculative minds of Lorenzo's circle, he became later on a devoted adherent of Savonarola's evangelical revival. His intensely poetical temperament, his inclination towards mysticism, combined with his innate feeling for a particular rhythm of line, led him to an unusual disregard of the material possibilities and limitations of the figure. Without advancing the scientific study of the actual movement of the figure, like Pollajuolo, he yet managed, by the persuasive rhythm of his line, and his willing sacrifice of mere accuracy of representation to that, to give to his figures a peculiar undulating and swaying movement, which admirably expresses his idea of the predominance of spiritual forces in the material world. He was pre-eminently an artist of temperament, and incapable of im-

partial or scientific vision, so that all his figures express equally his own prevailing mood of dreamy and somewhat melancholy pensiveness. Even in pictures where dramatic intention is aimed at, his own personality is too constantly present to allow of objective characterisation; only in the general disposition of the figures and in the suggestion of movement is he able to convey the idea of a situation. In such pieces as the Destruction of Korah (Vatican) and the Calumny (Uffizi) he is therefore more narrative than properly dramatic. His feeling for movement, moreover, prevented him from giving to his figures the idea of monumental repose, the want of which is felt most in his great altar-pieces (*e.g.* at the Academy), though it in no way interferes with the beauty of the faces, and in these his art finds its culminating expression in such motives as the ring of dancing angels who scatter roses across the sky. It is in the beautiful rhythm of his line, in his use of colour to impose a particular mood, and the delicately poetical fantasy which his fertile invention displays, that he is most distinguished among his contemporaries.

GHIRLANDAJO.

Botticelli's pre-eminence in the opinion of his contemporaries is shown by the important position given to him in carrying out the frescoes of the Sistine Chapel (1481). His chief rival, both there and in Florence, was *Domenico Ghirlandajo* (1449-1494), whose industry and talent procured him a great vogue. His was essentially a prosaic temperament, and in his early works at San Gimignano he showed an almost Flemish feeling for the literal rendering of interiors and still life. But his ambition led him to endeavour to follow in the footsteps of Giotto and Masaccio. In his fresco at the Sistine, Calling of Peter and Andrew, he copied Masaccio's poses and manner of

draping freely, but the heroic key is not adhered to in the groups of realistic portrait-figures with which he filled up his compositions. These are, however, invariably the best part of his designs. In the large frescoes of Sta. Maria Novella (1490) they are indeed the *raison d'être* of the paintings, the subject itself being treated with total neglect of its significance, and without any idea of expressive composition. The frescoes in Sta. Trinità (1485) are, however, more successful. Ghirlandajo, like so many artists of his generation, learned from Baldo- vinetti, but he did not continue that master's experiments in technique; in his panel-pieces he adhered to the older tempera methods, employing them without any of the subtlety of Lippi's school. In the Adoration of the Magi in the Academy (1485) these characteristics are well seen. His hard, bright definition, his want of atmospheric envelopment, and his literal realism, proclaim a temperamental affinity with the schools of the Netherlands, and the one Flemish work which he knew, the Portinari Altar-piece by Hugo van der Goes, formerly in Sta. Maria Nuova, undoubtedly exercised an influence on his art.

Ghirlandajo was assisted by his brother-in-law *Sebastiano Mainardi*, and his relatives *Benedetto, David*, and *Ridolfo Ghirlandajo*, carried on, with decreasing artistic power, the family business.

THE SCHOOL OF ROSSELLI.

Another artist who painted at the Sistine Chapel, *Cosimo Rosselli* (1439-1507), derived his artistic training from *Neri di Bicci*, a journeyman artist whose prolific activity produced only works of inferior merit. Rosselli was far less gifted than Ghirlandajo, and is chiefly of importance as an educator. His pupil *Piero di Cosimo* (1462-1521), who assisted him at Rome, was already, by virtue of his precocious genius, more advanced than

his master. His eccentric and extravagant fancy found congenial themes in pagan mythology, themes which he treated without any idea of archaeological verisimilitude, but with a naïveté and a detailed naturalism which shows how essentially mediaeval the imagery of artists remained up till the end of the 15th century. The finest of his mythological scenes are the Procris of the National Gallery, the Venus and Mars at Berlin, and the Perseus and Andromeda of the Uffizi, a later work in which Leonardo da Vinci's influence is traceable in the richer chiaroscuro and the study of atmospheric perspective. Piero di Cosimo was one of the first Florentines to employ a proper oil technique, and his unusual effects of light, rendered with great consistency and truth (Adorations, at Berlin and in Borghese Gallery), show him to have been a close and original observer of nature. Rosselli's other great pupil was Fra Bartolommeo, who, as one of the founders of the new style of the cinquecento, will be considered later.

FILIPPINO LIPPI.

Among the remaining artists of Florence who, though approximating to that new manner, may still be classified as quattrocentists, *Filippino Lippi* (1457-1504) is the most important. The son of Fra Filippo, he was brought up in Botticelli's workshop. Of precocious talent and extraordinary facility, he yet failed of the greatest achievement. His best and one of his earliest works was the completion of Masaccio's frescoes in the Carmine. Here he shows his power of adapting his own to a severer and grander style. In his more personal works, especially those executed towards the end of his life (Strozzi Chapel of Sta. Maria Novella), he indulges in exaggerated movements, and overcrowds his compositions with elaborate classical ornament, in accordance with the

growing taste of his day for the display of antiquarian knowledge. His luminous and pale colouring and brilliant execution are, however, strikingly exemplified in these frescoes. His large altar-piece in the Uffizi shows his tendency to overcrowding in the composition, and an uninspired virtuosity in the rendering of details. The earlier works, the Vision of St. Bernard in the Badia and the altar-piece in S. Spirito, show his strong feeling for beauty before this decadence of taste had affected him. Among his scholars, *Raffaellino del Garbo* (1466-1524) is the most important.

LORENZO DI CREDI.

Verrocchio's pupils must now be considered: of these, Leonardo da Vinci, as the originator of the art of the cinquecento, will be discussed later. His fellow-pupil *Lorenzo di Credi* (1459-1537), though influenced by Leonardo, remains, by reason of his naïveté and the somewhat narrow pietism of his temperament, one of the artists of the quattrocento. He too adopted almost from the first an oil technique, but he employed it to the same purpose of the positive rendering of pure local colour as the tempera of earlier masters. His sense of structure and his observation of nature were timid and superficial, but he had a natural graciousness of line and a strong feeling for pleasing and idyllic landscape. Among his best works may be reckoned the Annunciation of the Uffizi and the tondo of the Madonna and Child and Infant St. John of the Borghese Gallery. In his earlier altar-piece at Pistoia, he follows Verrocchio's design closely, and still retains a vigorous and nervous draughtsmanship, which in his research for smoothness and elegance he afterwards lost.

Sieneſe School.

Before entering upon the art of the cinquecento it will be con-

venient to narrate briefly the development of the other schools of Italy during the 15th century. The *Sieneſe School* has been traced already up to the death of the Lorenzetti in 1348. The transition from their style to that of the quattrocento is by no means clearly traceable. By far the greatest Sieneſe artist of the end of the tercento is the sculptor *Jacopo della Quercia* (1374-1438), who, like Ghiberti in Florence, represents the transition from the Gothic to the Renaissance style. His tomb of Ilaria del Carretto in the Cathedral of Lucca (1406), though essentially Gothic in feeling, was the first monument in which the favourite Renaissance decoration of naked putti carrying a heavy garland was employed. He worked in Siena (Fonte Gaja, Opera del Duomo, Font of S. Giovanni), and in Bologna, where his reliefs for the door of S. Petronio (1425) exhibit a powerful dramatic feeling which foretells Donatello, but combined with an unusual suavity and roundness of form. Quercia was advancing in a direction parallel to that of the Florentine sculptors, but the painters of Siena were more conservative. The work of *Taddeo di Bartolo* (1363-1422) shows for the most part purely Gothic feeling, long sweeping unstructural folds of drapery, and only a slight increase in the individuality of the types. In *Domenico di Bartolo's* (d. 1449) decoration of the hospital of Siena a great increase in realism is apparent, together with a new *genre* sentiment; but as compared with the Florentine quattrocentists the realism is empirical, and founded on no profound intelligence of natural forms. For the most part the painters of Siena throughout the quattrocento, though accepting Renaissance details and perfecting the rendering of individual forms, paint in a purely decorative style which has an archaic, almost Byzantine, effect. In the work of *Sassetta* (1392-1450) we find already the

chief characteristics of the Siennese art of the quattrocento. His pupils *Giovanni di Paolo* (1403-1482) and *Sano di Pietro* (1406-1481) do little more than elaborate Sassetta's style, in which the richest decorative quality, the choicest elaboration of chased gold backgrounds and rare colour effects, help to the expression of purely subjective feeling, without evincing any desire on the artists' part to proceed to a closer study of nature. *Lorenzo Il Vecchietta* (c. 1412-1480), though in his work as a sculptor he shows a detailed knowledge of the figure, as a painter still remains a trecentist in the abstraction and want of verisimilitude of his compositions, though he shows an advance in the perfection and unity of his pale atmospheric colour schemes. The artists of the next generation *Francesco di Giorgio* (1439-1502), *Neroccio di Landi* (1447-1500), *Benvenuto di Giovanni* (1436-1518?), and *Matteo di Giovanni* (c. 1435-1495), though contemporary with Botticelli and occasionally influenced by him, still give to the ensemble of their works a curiously archaic effect, which at first sight would be supposed to date from a century earlier. But their indifference to naturalistic research enabled these artists to cultivate to the highest pitch the power of conveying, by the abstract qualities of line and colour, their own intensely passionate feeling. Besides this, they developed to a higher perfection than any other artists the beautiful qualities of tempera painting and gilding. The work of Matteo di Giovanni is distinguished among the rest by a striving after violent dramatic effects in his favourite subject of the Massacre of the Innocents. In the work of *Bernardino Fungai* (1460-1516) an attempt to imitate the sentimental charm of the Umbrian school becomes apparent. Of his two pupils, *Pacchiarotto* (1474-1540) adhered more or less to the quattrocento tradition, while *Pacchia* (1477, d. after 1535) accepted the cinque-

cento influences which were introduced into Siena from Florence and elsewhere. In 1501 *Sodoma* brought to Siena the Lombard and Leonardesque manner, and influenced the later development of Siennese art. One painter, however, *Domenico Beccafumi* (b. 1486-1551), though influenced by Sodoma and his stay in Rome, developed a strikingly original manner, which is not without charm, though his theatrical illumination and extravagant fancy sometimes carry him beyond the limits of good taste. *Baldassare Peruzzi* (1481-1537) became entirely subordinate to Raphael's influence.

Umbrian School.

The UMBRIAN SCHOOL may be divided into several branches. The earliest indigenous school with local characteristics is that of N.E. Umbria, arising in the towns of Gubbio, Fabriano, and San Severino, and exemplified in the 14th century by the works of *Ottaviano Nelli* (d. 1444) and *Allegretto Nuzi* (active 1360). But its great exponent was *Gentile da Fabriano* (c. 1360-1428), a pupil of Nuzi, who had a far-reaching influence on the art of Italy. His works show a close kinship with those of the Siennese school, and, like them, are distinguished by the melodious rhythm of line, the purity and intensity of feeling and indifference to objective reality. These tendencies were, however, to some extent counteracted by his employment with Pisanello at Venice: from him he acquired a taste for empirical naturalistic representation. He subsequently (c. 1423) settled for some years in Florence, and his great altar-piece of 1423 in the Academy, crowded with incidents of hawking and hunting, afforded a revelation of the possibility of rendering in sacred art the mundane splendour of mediæval life, and was not without influence upon contemporary Florentine art. This picture is, however, essentially a

transcription of Pisanello's feeling. Gentile's natural bent and the subjective qualities of Umbrian art are better shown in the altar-piece of the Uffizi and the parts of an altar-piece in the Brera. With Gentile da Fabriano this branch of Umbrian art closes.

Umbro-Tuscan School.

PIERO DELLA FRANCESCA.

The artists who arose subsequently in Northern Umbria formed a school which was closely dependent upon that of Florence. Of these, the greatest was *Piero della Francesca* (1416-1492), who was educated under Domenico Veneziano in Florence, learning much at the same time from Castagno's more monumental style. He belongs, therefore, properly to the school of the scientific realists, whose ideas he carried out with logical consistency, continuing Uccello's investigations into the laws of perspective, and beginning also a more scientific study of light and shade and atmospheric perspective. He worked, nevertheless, mostly in his native town of Borgo San Sepolcro, at Rimini, Arezzo, Urbino, and other towns of Central Italy. In his largest work, the frescoes of the Story of the Cross in S. Francesco at Arezzo, he appears as the greatest master of that monumental style of wall-painting which characterised the sculptural school of Florentine painting. In the perfection of this style he was aided by his enthusiastic study of classical art; he was, indeed, the only painter of the quattrocento whose rendering of the figure was based upon the same principles as those of Greek art. In his treatment of the nude he is unsurpassed, and the massive thick-set types which he affected, the slow movements and stately bearing of his figures, have a peculiarly reposeful and impressive effect. He avoids as far as possible rapid motion or complicated

gestures, and treats his subjects with but slight dramatic emphasis. He shows throughout his work a vivid imaginative perception of the effects of gravity. His figures are remarkable for the firmness of their poise and the perfection of balance. He carries this perception of the material qualities of the figure so far that, even in his Resurrection, at Borgo San Sepolcro, the risen Christ, instead of floating in the air, rises heavily from the tomb, with one leg pressing firmly on the edge of the tomb. In spite of the naturalistic studies he prosecuted, Piero della Francesca is never insensitive to the demands of style and the limitations of decorative design; he models in broad masses of slightly contrasted light and shade, and uses flat washes of pure local colour. As a colourist he is unsurpassed among the painters of the 15th century. Besides the great series of frescoes at Arezzo, he painted altar-pieces now at Borgo San Sepolcro, Perugia, Sinigaglia, and the National Gallery. His early panel-pieces are in tempera finely hatched, but he was one of the first masters of Central Italy to employ a pure oil technique (his Nativity in the National Gallery being painted in a technique akin to that of the Flemings). Among the most important of his works are the portraits, also in oil, of Frederick of Urbino and his Wife, in the Uffizi, remarkable for their vigorous characterisation and the consistent study of open-air illumination. The landscape backgrounds show his mastery of atmospheric perspective.

MELOZZO DA FORLÌ.

A school of painters arose in Northern Umbria as a result of Piero's activity. *Melozzo da Forlì* (1438-1494) continued Piero's manner. His great fresco in the semidome of the Apostoli at Rome was destroyed in 1711, and only fragments are left—a Christ in the Quirinal,

and music-making angels in the Sacristy of the Vatican; but these show his remarkable genius. With a greater feeling for elegance and grace than Piero, he yet retained much of his breadth and simplicity of design. His representation of the figures as though seen from below was much admired at the time as a new and culminating *tour de force* of perspective delineation. A similar treatment is still to be seen intact in the frescoes in a chapel of the Cathedral at Spoleto. Among this master's rare works is a portrait group representing Platina kneeling before Sixtus IV, surrounded by his nephews (Vatican Gallery), in which we notice a vigorous realism in the heads, and a large and imposing treatment of the architectural background.

Melozzo's pupil, *Marco Palmezzano* (1456-1537), was a prolific but inferior painter, whose works are distinguished by a hard modelling and cold grey colouring. In later life he came under the influence of Giovanni Bellini, and adopted his compositions and treatment of the figure, but without acquiring the warmth and richness of Venetian colouring. *Giovanni Santi* (†1494), Raphael's father, was also educated in this circle, though by temperament he inclined more to the less austere art of the Perugian school. He was a painter of considerable though second-rate talent, genial and tender in sentiment rather than impressive. His best works are to be seen at Urbino, where he lived, and belonged to the cultured circles of Frederick's court.

LUCA SIGNORELLI.

The most important of all Piero della Francesca's pupils was *Luca Signorelli* (1441-1523), in whom the strenuous and uncompromising qualities of this Umbro-Tuscan school reached their highest expression. Like his master Piero,

he was a severe and scientific draughtsman, and a master of large and grandiose composition. But, in marked contrast to him, he affected dramatic motives of extreme, sometimes extravagant, vehemence. He pushed still further the anatomical analysis of the figure, and studied, above all, the forms resulting from violent exertion and contorted movements. This, and the relentless statement of the anatomical structure, give to his nudes almost the appearance of *écorchés*. In contrast to Piero, and in harmony with his characteristic mood, he affected lean sinuous and bony types, which generally lack positive, though never expressive, beauty. In his study of movement he approaches most nearly to Antonio Pollajuolo, and the evidences of that master's influence are so constant in his work—more numerous, indeed, than those of his first master, Piero della Francesca—that it can hardly be doubted that he spent some part of his youth in Florence under Pollajuolo's tuition. Moreover, he clearly saw and studied the works of Donatello, with whose temperament he shows the closest sympathy. He was, indeed, the next important link in that chain of artists, beginning with Giovanni Pisano and ending with Michel Angelo, who developed the conception of the figure as directly symbolical of spiritual states, as opposed to the Greek idea of exploiting its physical perfection and the abstract harmony of its proportions. Signorelli's greatest work is the decoration of the Chapel of the Madonna in the Cathedral of Orvieto (1499-1505), in which he treated the coming of the Anti-christ, the Resurrection, Heaven, and Hell—subjects which gave him the fullest opportunity of expressing his characteristic imaginative attitude of terrible and overwhelming spiritual energy. Like Botticelli, Signorelli in his youth was fascinated by the neo-paganism of Lorenzo de' Medici's court, for some member of which

he painted the *Allegory of Pan* (Berlin), the most poetical of his easel pictures, in which Pan, with the young moon for a diadem, listens in the twilight to the music of attendant divinities. It is one of the most masterly studies of the nude of the whole quattrocento, and conveys intimately that dubious romantic sentiment which is the peculiar charm of mediaeval reconstructions of the poetical ideas of Pagan Mythology. Closely allied to this is the circular *Madonna of the Uffizi*, also painted for Lorenzo de' Medici, and inspired, at least in the romantic landscape and nude figures of the background, by a similar spirit. The influence of Signorelli upon Michel Angelo is here to be seen, for in the latter's *Holy Family* of the same Gallery he adopts a similar motive. Of his altar-pieces, the earliest and one of the finest (1484) is in the Cathedral at Perugia; later altar-pieces at Urbino, Borgo San Sepolcro, and Città di Castello, give evidence of his activity in the various towns of Umbria. In his technique Signorelli employed the viscous varnish medium of the Pollajuoli rather than the true oil methods of Piero della Francesca and Melozzo da Forlì.

Signorelli's most important pupil was *Don Bartolommeo della Gatta*, an older man than his master, to whom are due an *Assumption of the Virgin* at Cortona and an enthroned *Madonna* at Castiglione Fiorentino. It is now supposed that he executed also the *Fresco of the Life of Moses* in the Sistine Chapel, formerly ascribed to Signorelli himself.

Perugian School.

The school in which the essential Umbrian characteristics are best seen is that of Perugia and its neighbourhood, but even here at its origins Sienese and Florentine influences are discernible. The Florentine influence is, however, not that of the severe and scientific

branch, but of the more idyllic and narrative painters, such as Benozzo Gozzoli and Fra Filippo Lippi. The latter's influence is particularly discernible in the dainty and naïve conceptions of *Giovanni Boccati* of Camerino (active from 1447). *Matteo da Gualdo* was more under the influence of Benozzo Gozzoli, as was also *Niccolò da Foligno* (c. 1430-1502), who first struck the peculiarly Umbrian note of tender religious ecstasy which finds its culmination in Perugia. Another artist, *Benedetto Bonfigli* (d. 1496), resembles Boccati in the naïve charm of his fantastic inventions, but shows a stronger power of co-ordination and pictorial construction in his frescoes of the Pinacoteca at Perugia (from 1454 onwards). But the most distinguished figure of the early Perugian school is *Fiorenzo di Lorenzo* (1440-1521), who, however, in the vigorous and nervous drawing of the figure, shows the influence of Pollajuolo. At one time, also, he came under the influence of the Mantegnesque art of Northern Italy, but he combines these severe styles with a truly Umbrian feeling for grace and a freshness and vivacity in the treatment of narrative composition which discover an original and remarkable personality.

PIETRO PERUGINO.

In all probability he was the first master of *Pietro Perugino* (1446-1524). That Perugino completed his education under Piero della Francesca cannot be doubted, though the diametrically opposed temperaments of the two artists make it difficult to trace any similarity in their works. Except in one or two of his earlier pictures, such as the *Crucifixion of La Calza* at Florence, which is thoroughly Signorellesque in feeling, Perugino inclines to the opposite extreme of an almost excessive sweetness of sentiment. In accordance with this he tones down the angular-

ities and bony or tendinous prominences of the figure, modelling with soft, and at times inexpressive, gradations of tone; the poses of his figure, in contrast to the self-contained repose of Piero's and the virile energy of Signorelli's, are expressive of an unrestrained and occasionally maudlin sentimentality—the heads droop and the eyes have a peculiar languishing expression. These mannerisms grew with advancing age, and it is only in his later works that the insincerity of his emotion becomes apparent. He was, moreover, gifted with a keen perception of the sensuous beauty of youthful and innocent, if somewhat characterless, types. He had acquired from Piero della Francesca a sense of the value of spacious and well-proportioned backgrounds of classical architecture, and he frequently repeats that master's motive of vistas of arched colonnades, to which he adds a new beauty by the aerial luminosity of the distant landscape and sky on to which they give. It is indeed in the exquisite translucency of his atmosphere and the suavity of his landscapes, with wide, gently sloping valleys, that the great charm of his paintings consists. To these qualities he adds a glowing and brilliant coloration, with a frequent use of intense ultramarines, warm golden flesh colour, and luminous shadows, employing with perfect success and ease the new oil medium. He was chiefly employed in painting altar-pieces, of which that of the Villa Albani (1491), of the Uffizi (1493), the Certosa Altar-piece (National Gallery), and the Vision of St. Bernard (Munich), may be mentioned as among the best. His greatest work in fresco, and the most dignified of all his compositions, is the Delivery of the Keys to Peter, in the Sistine Chapel, where he was influenced by his Florentine competitors. In his later frescoes of the Cambio at Perugia he degenerates into florid elaboration of the decorative accessories. His rare

portrait-heads have strong individuality and rich colouring. Of these, the finest are the portrait of a Lady (No. 1120 Uffizi), and that of Francesco delle Opere (1494), in the same Gallery.

PINTURICCHIO.

Closely allied to Perugino was *Pinturicchio* (1454–1513), whose art was more obviously derived from that of Fiorenzo di Lorenzo. He is distinguished from Perugino by the greater vivacity and playfulness of his inventions and his less serious ambitions. He was a man of remarkable talent, whose extreme facility prevented him from ever pushing any artistic quality to its utmost perfection. His compositions are hastily improvised, and marked by a vigorous but unscrupulous execution. None the less, the freshness of his fancy and the richness of his ornament give his pictures great though superficial charm. His most remarkable works in fresco are in Rome, where he decorated chapels in Sta. Maria del Popolo and Ara Coeli, and also completely covered with frescoes and stucco decorations the walls and ceilings of a suite of apartments in the Vatican for Alexander VI. These are among the most perfectly preserved decorations of the quattrocento, though they by no means give an idea of the finest taste of the day. His frescoes of the Life of Pius II in the library at Siena are also in the most perfect preservation of any works of the period. Their charm lies rather in the gaiety and diversity of the incidents than in any great imaginative power or dignified feeling for style.

Veronese School.

Among the towns of the North of Italy *Verona* was the first to develop an indigenous tradition, which in spite of external influences, re-

mained effective till the close of the great period of Italian art. The presence of Giotto at Padua had spread in North Italy the knowledge of his principles, and *Altichiero da Zevio*, the first great Veronese master, shows himself thoroughly imbued with them. But he was also the first Giottesque painter to make an advance towards the characteristics of the quattro cento style. He shows this tendency in the truer proportion of the figures to the architecture and landscape, in which, also, there is a new study of nature and a greater verisimilitude in the *ensemble*, in the variety and naturalness of the figures themselves, in the increased individuality and vivacity of the faces, in the fuller colour schemes and the more complete relief of the modelling. He is distinguished, also, by his representation of contemporary types, more especially of the chivalrous aspect of mediæval life, which finds so little expression in the painting of Central Italy. To these qualities he adds remarkable dramatic power. His chief works, in which he was assisted by a Veronese artist, *Jacopo degli Avanzi*, are the frescoes in the Oratory of St. George (c. 1377) and in the Santo at Padua. At Verona there is also a striking fresco by him in S. Anastasia.

Altichiero was followed by a painter, *Pisanello* (c. 1380-1431), who occupies a unique position in Italian art. His works are very rare; the fresco of St. George in S. Anastasia at Verona shows his derivation from Altichiero, but with a great advance in the naturalism of the rendering of contemporary chivalry. The minute realism of his drawing of animals—in which the exact quality of the fur, the smallest details of eyes and teeth, are reproduced with marvellous accuracy—recalls the style of Northern artists, and one of his works was long held to be by Albert Dürer. He was indeed the first naturalistic painter of Italy, and the only one who carried out that minute particularisa-

tion which characterises mediæval drawing north of the Alps. His naturalism is to be distinguished from that of the Florentine artists, who sought always the underlying and general principles of natural form: Pisanello's drawing reflects merely an intense delight in the particular forms. The peculiar charm of his work is due to the fact that for the most part he painted private pictures for the courts of the small principalities of Ferrara, Rimini, and Verona, and that in consequence he was not bound by the conventions of contemporary sacred art, but could satisfy frankly the mundane desires of his patrons. His small paintings (Nat. Gallery, Louvre, Bergamo) show his intense delight in all the details of hunting, his rare appreciation of the beauties of wild nature and, above all, of animal life. His portraits are marked by the same minute realism. His frescoes have for the most part been destroyed, his pictures are rare, and it is by his medals that he is best known. This art, to which he was the first to give prominence, he carried at once to a pitch of perfection which has never since been equalled. He executed in medals the portraits of many of the distinguished men of his day. In those which belong to the latter part of his life he shows for the first time in his works the influence of classic art, the taste for which began early in the smaller courts of Northern and Eastern Italy.

Pisanello's younger contemporary, *Stefano da Zevio* (b. 1393), appears to have been influenced by Gentile da Fabriano, who worked with Pisanello in Venice. His painting of the Madonna in a rose garden (Verona) suggests also the possibility of influences from the school of Cologne. In other works (Poldi Pezzoli, Milan) he renders scenes of romantic and desolate wildness which recall Pisanello's backgrounds.

Venice.

The conditions of the Venetian school are peculiar. In spite of the Giottesque work of *Giusto da Padua* and *Guariento* at Padua or elsewhere, the Giottesque tradition never obtained a hold in Venice itself, where a Byzantine manner was practised well on into the 14th century. Gradually there was developed from this, by painters like *Lorenzo Veneziano* and *Paolo di Venezia*, a richly coloured and decorative style. In the work of *Semitecolo* (signed pictures in the Bishop's Palace at Padua) we get already, in 1367, many characteristics of the Venetian style of the quattrocento. Indeed, the Venetians seem to have made a rapid step from Byzantine to Early Renaissance art, leaving out the whole of the Giottesque movement. The influence of *Semitecolo* and *Lorenzo Veneziano* is seen in such pure Venetians as *Michele Giambono* and *Jacobello del Fiore*, and should not be overlooked in the work of *Jacopo Bellini* and *Carlo Crivelli*. *Jacopo Bellini* (c. 1400-1471), however, came under the influence of *Pisanello* or *Gentile da Fabriano*, who in the 2nd decade of the 15th century came to Venice to decorate the Ducal Palace. To *Gentile da Fabriano* he attached himself, following him to Florence. *Jacopo Bellini's* paintings are almost entirely destroyed, and our estimate of his character must be formed from his sketch-books in the Louvre and British Museum. These show him to have followed *Pisanello* in the minute study of animal forms. His long and slender figures have great beauty, though only a superficial sense of structure; and the originality of his compositions makes itself felt in the work of his sons *Giovanni* and *Gentile* and his son-in-law *Mantegna*. Unlike *Pisanello*, who entirely neglected the limitations of perspective in his compositions, *Jacopo Bellini* appears to have gathered, either in Florence

itself or from *Uccello* on his visit to Venice, the more elementary principles of perspective. His frequent studies of classical sculpture did not produce any marked effect on his style, which remains essentially mediaeval, not to say Gothic.

Padua.

The next great movement of North Italy, after that of *Pisanello*, took its rise in Padua in the school of *Squarcione* (1397-1474), who is notable rather as an educator and *entrepreneur* than for his own extremely rare productions. He impressed upon his numerous scholars a common style, which was destined to have the widest influence upon the whole course of artistic tradition in North Italy. Its characteristics were: the adoption of classical forms in all the ornamental accessories, to which at the same time were given an unusual preponderance in the whole effect; a treatment of the figures, and still more of the landscape backgrounds, which harmonised, in its incisive and rigid definition of form, with the prevailing decorative scheme; and a peculiar harsh treatment of drapery, in which the influence of the style of the van Eycks is perhaps to be traced. The presence of *Donatello* in Padua at the time that this school was in its infancy had a great effect in enforcing the taste for classical decoration, and for a strenuous structural draughtsmanship. The work in which these characteristics of *Squarcione's* school are best seen is the Chapel of the *Eremitani* at Padua (c. 1445-1455). We can there see how artists like *Bono da Ferrara*, who began under the influence of *Pisanello's* empirical naturalism, were carried away by the new *Squarcionesque* movement.

MANTEGNA.

By far the greatest master of this style was *Squarcione's* adopted son, *Andrea Mantegna* (1430-1506), to

whose great influence its extraordinary vogue was largely due. Already in the Eremitani frescoes he had developed his chief characteristics. In his compositions an elaborate use of the laws of perspective plays a prominent part. This he employs with almost as much obvious elaboration as Uccello, but with greater ingenuity. The line of sight is kept on the level of the spectator's eye, so that the figures of the upper frescoes gain in impressiveness by the appearance of towering up above the spectator. The architectural backgrounds are the result of his profound study of classical remains, and are designed so as to produce the utmost effect of overpowering massiveness and grandeur. The figures are usually long and slender, with an exaggerated emphasis on the cardinal points of anatomical structure; the draperies are disposed in numerous folds, which wrap round and display the underlying form. The design everywhere shows the utmost extreme of logical precision, which is in harmony with the haughty and unbending solemnity of the prevailing mood of his works. Although he by no means entered into the spirit of classical art as profoundly as Piero della Francesca or, at times, Donatello, there was no artist of the Renaissance who had such a profound interest, archaeological as well as artistic, in everything which bore the stamp of classical antiquity; and his reconstructions of Roman architecture, furniture, and costume are consistently carried out to the minutest details. The supreme accomplishment in this aim is seen in the *Triumphs* (now at Hampton Court) painted for the Gonzagas of Mantua, to whom he was court painter from 1460 till the end of his life. His frescoes in the Castle of Mantua represent the family and court of Ludovico, and betray, in spite of their grandiose and monumental arrangement, a surprising power of realistic portraiture and vivacious

movement. In the ceiling of the Camera de' Sposi he carried still further his perspective studies, representing nude putti standing round a balcony, as though seen directly above the spectator, in the boldest foreshortening. In his small Madonna pictures (Bergamo, Uffizi, Brera, Munich) he evinces a more intimate and sympathetic understanding of human nature than his larger works suggest. For the minuteness of finish and the unerring dexterity of his execution he is unrivalled among Italian painters. Though living on into the cinquecento, his manner changes but little; and though his latest works (*Allegories*, Louvre) show a greater tenderness and fusion of tone, they belong entirely to the manner of the quattrocento. He adhered consistently to a tempera technique.

Venetian School.

GENTILE BELLINI.

The fortunes of the Venetian school were at first intimately bound up with those of the Paduan artists, and no Venetian painter escaped the influence of the Squarcionesque movement. Jacopo Bellini's daughter became Mantegna's wife, and the two sons, *Giovanni* (c. 1426-1516) and *Gentile* (1427-1507), were evidently brought up in close intercourse with Squarcione's scholars. Gentile's early works (organ shutters of S. Marco) show striking evidence of the Paduan style. He developed later on a style in which the definition of form was less harsh, and greater verisimilitude was given to the composition. His pictures are chiefly large canvases commemorative of the great state-religious functions which occupied so conspicuous a place in the life of Venice, and were executed as decorations of the halls of the *Scuole*, or mutual-aid societies, of the town. They exhibit a composition and treatment peculiar to

Venetian art, in which the actual appearance of the city is recorded with great literalness, and the composition is filled with figures rendered in their true proportions and with great accuracy. In spite, however, of the apparent literalness of these representations, which almost recalls that of Flemish art, Gentile's paintings are remarkable for their fine qualities of design and the subtlety of their composition. At the request of the Sultan Mahomet II he was sent by the Senate as court painter to Constantinople. The Sultan's portrait, which he brought thence, is in Lady Layard's collection. He brought back also many sketches of Turkish costume, and the taste for Oriental subjects which became common in Venetian art may be traced to this visit.

GIOVANNI BELLINI.

His brother, *Giovanni Bellini*, occupies an even more important position in Venetian art. His early works (*Transfiguration* and *Crucifixion*, and *Pietà*, Museo Correr; *Agony* in the Garden, National Gallery) show, together with traces of his father Jacopo's influence, especially in the composition, the effect of his contact with Mantegna's more precociously developed style, together with the other influences at work at Padua, notably that of Donatello. What, however, even in these early works, is personal to Bellini himself is the sincerity and depth of the human feeling which they express. The intensity of pathos in his *Pietà*, and the ineffable tenderness of his *Madonnas*, are evidently the result of profound feeling, which is neither sentimental nor pietistic, but purely and intensely humane. After 1460, when Mantegna left for Mantua, Giovanni gradually freed himself from the too rigid precision of the Paduan style, adopted a more fused modelling and more suave transitions, and gradually returned to that extraordinary sweetness and richness of colouring

which had been from the earliest times the great glory of the Venetian school. The types of his figures at the same time became more pleasing and less austere, and have an increased air of joyfulness and ease, until towards the end of his life: though never ceasing to be a distinctively religious painter, and avoiding, as unsuited to his temperament, the representations of pagan mythology, which were becoming increasingly fashionable, the earlier depth and intensity of religious feeling is visibly dissipated. The charm and variety of his landscapes, the consistency of his rendering of atmospheric effects, are not the least part of the beauty of his pictures. Towards the end of the quattrocento his style underwent a change: he increased the depth and richness of his colouring, and, losing the precision of the edges of his figures, gave to the whole that suggestion of atmospheric envelopment which became a characteristic of Venetian art in the cinquecento.

CARLO CRIVELLI.

In contrast to Bellini, who prepared the way for later developments, another Venetian artist, *Carlo Crivelli* (c. 1440-1493), who, like him, was educated at Padua, continued, and even exaggerated, the peculiar rigidity of the Paduan style to the end of his long life, the greater part of which was spent in the small provincial towns of the Marches of Ancona. In the eccentricity and recondite subjectiveness of his imagination, in the profuse splendour and the exquisite elaboration of his decorative effects, his unique and isolated personality is unmistakably recognised.

MURANESE SCHOOL.

Crivelli, however, probably began under the influence of the earlier school of painting already established at Murano before the Bellini had settled in Venice. The work of

the eldest member of the family, *Antonio da Murano* (c. 1400–c. 1469), takes us back to the feeble indigenous tradition of the trecento. But he too had experienced the fascination of Pisanello's, art which he imitated clumsily in the Altarpiece at Berlin. He was later on (1440) joined by a German master, *Giovanni d' Alemanna*. The second member of the family, *Bartolommeo* (active 1450–99), is of greater importance; he introduced into the Murano school the Paduan manner, to which he adhered to the end of his life, and, though much inferior to the Bellini or Crivelli, showed a certain heavy grandeur in his isolated figures of saints. In his compositions of several figures the arrangement is hieratic, stiff, and wanting in reciprocity. The third member of the family, whose workshop was by now transferred to Venice, *Alvise Vivarini* (active 1461–1503), was an artist of great talent and originality, whose large altar-pieces were serious rivals to Giovanni Bellini's productions. He lacked Bellini's rare sense of beauty, his tonality is harsh and his colouring uncertain, but his altar-pieces are remarkable for their imposing composition, and the strong effects of light and shade, which he studied with great consistency. His sharp-featured and frequently ascetic types are distinguished by the vivacity and keenness of their expressions and the agitated volubility of their movements.

SECOND GENERATION OF VENETIAN ARTISTS.

Yet a third influence in the Venetian art of the quattrocento is that of *Antonello da Messina* (c. 1430–1479), a Sicilian artist who, having acquired, probably in Flanders, the mastery of oil technique, came to Venice about 1473, though he frequently returned to Messina, his native city. His small interiors (National Gallery) show a strong feeling for *chiaroscuro* and a delicate rendering of still life, but it is for

his life-like portraiture that he is best known. In the vivacity of movement and keenness of expression these approach the works of Alvise Vivarini, but Antonello surpasses him in the sureness and delicacy of his execution. His earliest known work, the *Salvator Mundi* (Nat. Gall. 1464), shows him to have been one of the first Italian painters who adopted the full fusion of tones rendered possible by an oil technique. This had a great influence on Venetian art, Bellini especially finding the advantages of this method for his suffused atmospheric effects. Another artist, *Lazzaro Bastiani* (active 1449–1512), starting from the Paduan tradition, developed, under the influence of Gentile Bellini and the Vivarini, a pleasing though somewhat slight style of composition with elaborately incidental landscapes, which already anticipate in all essentials the work of *Vittore Carpaccio* (active 1489–1522), probably his pupil. Carpaccio was a weak draughtsman, and his large compositions are disposed with rather obvious and mechanical grouping, but the spontaneity and playfulness of his versions of contemporary life, and his naïve and unacademic though rather hasty delineation, exercise a peculiar charm.

Under the influence of the Bellini and Vivarini a large school of painters was formed, whose activity spread the Venetian tradition to the neighbouring provincial towns. *Bartolommeo Montagna* (c. 1450–1523) practised in Vicenza, whither he brought a style formed under the influences of Antonello da Messina and Alvise Vivarini, which was modified by influences from Verona. His compositions (Vicenza and Brera) have, in spite of occasional coarseness and heaviness in the details, a grandiose and imposing effect. Closely allied to him in his early works is *Cima da Conegliano* (1459–1517), who however came, later on, under the influence of Giovanni Bellini, and

adopted a richer, more glowing colour, remarkable for its translucency and purity. Without the passionate feeling of Bellini, he rivals him in the certainty of his design, the beauty of his types, the romantic charm of his landscapes, and the selectness of his architectural forms.

BELLINESQUE ARTISTS.

Among Bellini's immediate pupils *Catena* (c. 1475-1531) occupies a prominent place. His drawing is often weak and characterless, but his pale but glowing colour distinguishes his work. In later life he came under Giorgione's influence. *Marco Basaiti* (c. 1470-1527) was a pupil of Vivarini, whose great altar-piece in the Frari he finished after the master's death. He then attached himself to Bellini, whose manner he copied, and finally came under the spell of Giorgionesque art. Numerous other pupils deserve but slight mention. *Bartolommeo Veneto* grafted the Bellinesque style upon a native Cremonese tradition, and at the end of his life became more purely Lombard. *Boccaccio Boccaccio*, another Cremonese artist, also frequented Bellini's atelier. *Previtali* returned from Bellini's school to his native Bergamo 1511, where he practised till his death, 1525. *Bissolo* (1464-1545), *Marco Marziale*, *Rondinelli*, and the *Sta. Croce* family may be mentioned among the weaker Bellinesques, while *Jacopo de' Barbari* shows a mixture of Vivarini's style with that of South Germany, where he resided.

Veronese School.

Returning to Verona, we find again the influence of the Paduan school obliterating the primitive Veronese manner of Pisanello. *Domenico Morone* (1442-after 1503) appears to have played an important part in the new development of the school, and was under

Squarcionesque influence, but his works have almost all been destroyed. His contemporary *Bon-signori* (1455-after 1519) studied in Venice under the Vivarini, and shows the closest resemblances to his fellow-pupil Montagna, but at the same time keeps certain Veronese characteristics in his strange colouring and his remarkable landscapes. *Liberale da Verona* (1457-1515) is best known as a miniaturist; in his larger pictures he retains the superficial brilliance of handling and bravura of his miniatures. In his St. Sebastian (Brera) he appears as an imitator of Antonello da Messina, the background of a canal giving evidence of his stay in Venice.

But the indigenous characteristics of Veronese art come into prominence in the works of the next generation. *Francesco Morone* (1474-1529), son of *Domenico*, though his decorative accessories and his composition still recall the earlier Paduan manner, brought Veronese art to a point analogous to that of Bellini's work at Venice, by adopting more genial types and suaver modelling. His greater contemporary, *Girolamo dai Libri* (1479-1556), gave to the setting of his enthroned Madonnas the lyrical charm of wide mountainous landscapes seen through the exquisitely drawn silhouettes of overhanging lemon trees. In the works of these two artists Veronese painting shows its close sympathy with the Venetian ideal of the end of the quattrocento, but the figures lack the character of those of the greater Venetians, and the colouring is distinguished by its sharper notes and cooler tone.

In the work of the closely allied *Cavazzola* (1486-1522) a more dramatic and intenser imagination is apparent. His *Pietà* in the Gallery at Verona (1517) is remarkable for its fine composition, for the sincerity and earnestness of its feeling, its silvery but powerful colouring, and, above all, for the

great beauty of its landscape background. In it, though still belonging to the quattrocento in his particularisation of form, he shows a breadth and ease of treatment which suggests that his early death alone prevented him from making the transition to the full style of the cinquecento. Of the remaining Veronese painters of this period, *Giolfino* (active 1486-1518) is usually extravagant and mannered, and *Carotto* (1470-1546), a pupil of *Liberale*, is in his early work somewhat Mantegnesque, and later on accepts the influence of Raphael-esque art.

Ferrara and Bologna.

The schools of Ferrara and Bologna were in their origins little more than offshoots of Squarcione's Paduan atelier. *Marco Zoppo* of Bologna was a pupil of Squarcione, and at one time must have been in contact with Bellini. His design displays almost an exaggeration of the harsher aspects of the Squarcionesque manner; he has, too, the strange and extravagant fancy which distinguishes the early Ferrarese school, of which *Cosimo Tura* (c. 1420-1496) was the great exponent. He, too, learnt of Squarcione, but developed a style of strange and disquieting originality. His long, bony, and contorted saints, drawn with remarkable precision and force, show a tendency to exaggerate character into caricature, but are never without a weird imaginative charm. In his colour schemes he affects the strangest and most unexpected harmonies. In his architectural backgrounds he embroiders fantastic conceits on to the general scheme of the classical structures of Squarcione's school. A more sedate artist, *Francesco Cossa* (c. 1430-1480), is also distinguished by the vigorous precision of his design. But he affected more massive and stately types, and avoided the contortions of Tura's

figures. His frescoes in the Palazzo Schifanoia at Ferrara show the influence of Piero della Francesca, whose paintings in that town have all perished. About 1470 he settled at Bologna, from which period dates the separate existence of the Bolognese school. An even greater draughtsman was *Ercole Roberti* (c. 1445-1495). His rare works (Vatican, Dresden, Brera) show him as an artist with a strong, somewhat turbulent, dramatic feeling. In the types he chose, and in the method of his drawing, he shows his profound study of the characteristic, even at the expense of formal beauty. In his power of rendering the stress of violent movement he approaches Pollajuolo, but he shares the strange and eccentric imaginative quality which distinguishes the Ferrarese school.

Cossa, *Tura*, and *Ercole Roberti* continued to adhere to the rigorous and uncompromising style they had acquired from Paduan traditions, but in the works of *Francesco Bianchi* (1448-1510) we find the transition to a mellow, more gracious manner, marked by a leaning towards the expression of sentimental and affecting situations. He continued, however, the large decorative compositions of his master, *Tura*, especially in the treatment of the enthroned Madonna (Louvre), where he adopts the form of the raised throne decorated with reliefs, which was a peculiarity of the earlier Ferrarese school. About 1480 he settled in Modena, and became the founder of the Modenese and Parmese school, which culminated in the work of his pupil *Correggio*. *Lorenzo Costa* (1460-1535) learned under *Tura* and, possibly, *Ercole Roberti*, and in 1480 settled in Bologna, where he worked in company with *Francia* (1450-1517). In *Costa*'s earlier works (*Bentivogli Chapel*) he still shows traces of the earlier severe style of design, but both he and *Francia* developed that smooth and elegant manner which distinguishes

the Bolognese school proper. Costa's works are marked by a gayer and more fanciful invention than Francia's, and his landscapes, in particular, have the charm of brilliant colouring and idyllic sentiment. Francia, on the other hand, who owes much to his older contemporary, and who only abandoned his profession of goldsmith on Costa's settling in Bologna, is distinguished by the perfection of his elaborately finished technique, and by his power of expressing religious feeling, which, however, is confined within somewhat narrow limits. His research for the rendering of strongly marked emotional states verges occasionally on the sentimental and affected, while the extreme elaboration of smooth and polished paint is in keeping with his narrow devotionalism. But he was gifted with a real feeling for beauty, and the purity and brilliance of his landscapes and the delicate modelling of his red flesh tones have a peculiar charm. The most important pupil of these two masters was *Timoteo Viti* (c. 1467-1523) of Urbino, who came to Bologna to study. The altar-piece of the Virgin between SS. Crescentius and Vitalis in the Brera was painted immediately after leaving Francia's atelier, and shows his version, broader and more decorative in design, of Francia's manner. Viti returned to Urbino 1495, and his influence upon the young Raphael may be clearly traced.

Other artists who practised at Bologna at the same time as Costa and Francia were *Amico Aspertini* (1475-1552) and *Chiodarolo* and *Tamarozzo*. Aspertini's works are marked by a certain capricious and extravagant individuality.

Lombard School.

The *Lombard school*, like all those of North Italy, may be traced in its origins to the Squarcionesque influence supervening upon traces of the style of Pisanello. These

origins may be studied in the works of *Vincenzo Foppa* (c. 1427-1516) of Brescia, who settled in Milan c. 1456. His earliest known work, a small Crucifixion at Bergamo (1456), shows the mixture of Pisanellesque with Squarcionesque ideas which characterise so much art of the period. In his later work (Brera and Portinari Chapel of S. Eustorgio) he shows a strongly marked individuality. His forms tend to heaviness, and have somewhat leaden contours, which are often marked in blackish outlines; the flesh colours are peculiarly grey and ashen in hue; but his general construction is good, and his pictures are at times inspired with a genuine and unaffected religious sentiment. Contemporary with Foppa were *Zenale* (1436-1526), *Buttinone* (before 1436-1507), and *Montorfano*, who all illustrate the Paduan origins of Lombard art. The last executed the great Crucifixion (1495) opposite Leonardo's Cenacolo, in which he adheres throughout to the motives developed at Padua half a century earlier. In general the Lombard school, except so far as modified by Leonardo's presence, was reactionary and conservative, marked by a naïve sincerity and an emotional tenderness not unlike that of the Umbrian school, though expressed in very distinct forms. The most distinguished among the second generation of Lombard artists is *Ambrogio Borgognone* (c. 1455-1523), who indeed renders the distinctively Lombard characteristics in their purest and most expressive forms. He adopted Foppa's colour scheme, the pale ashen flesh hues, the blackish outlines, and the rounded and flaccid forms, but he uses them with a finer feeling, both as regards the harmony of his pale luminous colour effects and the beauty and selectness of his forms. His delicate fancy, the spontaneity and originality of his motives, and the fervent but genial religious feeling he displays make him one of the

most attractive of North Italian painters.

BRAMANTINO.

Before Leonardo's advent another foreign influence had come upon the Lombard school through the work of the architect *Bramante*, who was also a painter. From his extremely rare work (Brera, Milan) we may conjecture that he was formed in the Umbro-Tuscan school, and brought to Milan the great qualities of severely structural design which characterise the school of Piero della Francesca. His chief Lombard pupil, Suardi, was known as *Bramantino* (c. 1450-1529). He acquired from Bramante a taste for classical art and a more logical and balanced feeling for design than were common in the Lombard school. His works, therefore, are clearly distinguished by these characteristics from the more flaccid design and the more facile emotionalism of his contemporaries. But in his late works his Lombard tendencies assert themselves: his forms tend to become swollen and his draperies exaggerated. The remaining Lombard artists, though many of them trained in the Lombard tradition, came more or less under the influence of Leonardo da Vinci, and will therefore be considered under the art of the cinquecento.

PAINTING OF THE SIXTEENTH CENTURY.

So far we have considered the development of Italian art in its various schools throughout the 15th century. Although there is a wide difference in the general effect of late quattrocentist art as compared with that of the earlier part of the century, it has certain common characteristics by which it is obviously distinguished from the works which belong to the new movement of the 16th century. Paintings of the quattrocento, how-

ever rich their colour-harmonies, however consistent their scheme of light and shade, were conceived primarily as linear designs. The artists devoted their energies in the main to the perfection of these outlines, compelling them to express to the utmost the characteristic forms of individual objects: these individual objects being composed together usually upon *à priori* or decorative grounds, though in this the artists studied verisimilitude so far as linear perspective was concerned. But however closely the individual forms in these pictures express the forms of nature, the general effect, owing to the vigorous precision with which the linear framework is adhered to, is not like the general appearance of nature: we are conscious of a certain archaism, the figures appear flat or only in partial relief, the colours are too purely local, too little influenced by the light and shade, to produce that uniformity of effect which we are accustomed to in nature. It was then by a richer treatment of light and shade giving higher relief to the forms, by a less tenacious insistence on the contour, by a more atmospheric envelopment of the individual forms, by a greater variation in the tints of the local colour, and by a freer and less symmetrical composition, that the artists of the cinquecento gave that more immediate illusion of a possible reality in their pictures, that full and complete effectiveness upon the imagination which distinguishes them. This greater illusion of a possible reality is, however, quite consistent with a comparative indifference to the completeness and naturalistic truth of the individual forms, and in fact we find a very rapid loss of interest in that research for characteristic form which marked the art of the quattrocento. The artist, contemplating only the general effect, and relying on that to impress the spectator, soon became content with generalised statements, which tended to be-

come empty and void of significance. We thus find, with an increased naturalism of the general effect, a decreased naturalism of the individual forms. But this tendency to emptiness did not declare itself at once, and the works of the pioneers in the new movement may be regarded as in a sense the culminating point of Italian art.

LEONARDO DA VINCI.

Undoubtedly the first, and perhaps the greatest, of these was *Leonardo da Vinci* (1452–1519), whose universal genius cannot be comprehended in its entirety from the study of his few remaining works as a painter. He was equally remarkable as a sculptor, though his one great work, the equestrian statue of Sforza, has not survived; as an engineer (he was for some years employed in that capacity by Caesar Borgia); as a man of science—many of his discoveries in optics, geology, astronomy, botany, etc., were anticipations of the results of modern science; as a thinker—he was the first to announce the importance of an inductive method of inquiry. His work as an artist may be divided into three periods. The first period, at Florence, was spent chiefly under Verrocchio's tutelage, or working as his equal and assistant. The most important work of this period is the Adoration of the Magi in the Uffizi, an unfinished painting, in which his new conception of chiaroscuro is, however, apparent. The design, in which extreme variety and complexity of motive is allowed, is held together by the rich and transparent shadow which pervades the composition, whence the prominent parts emerge into light, producing an entirely new emotional effect of depth and solemnity. It is marked, too, by Leonardo's more profound understanding of psychological states, in which he carried on Verrocchio's conception to the highest attainable pitch. It was probably about

1482 that he went to Milan and took service with Ludovico Sforza. His chief works during this period were the great equestrian statue of Francesco Sforza—which never advanced beyond the stage of a full-size model, and was subsequently destroyed—and the Cenacolo of Sta. Maria delle Grazie, which, though terribly damaged by re-painting, still suffices to explain the world-wide reputation which it instantly acquired. In no other work were all the aims and achievements of Italian art so perfectly summed up as in this. Giotto's great dramatic idea was here realised once more, with all the added knowledge and intimate understanding of characteristic form that the study of the quattrocento had made possible, and with that profound psychological insight, and that elevated poetical mood, of which Leonardo alone was master. In no other work has an artist penetrated with such scientific exactitude the characteristics of individualised types, and at the same time retained so pervading a harmony of mood.

With the French invasion and the downfall of Sforza in 1499, Leonardo was compelled to leave Milan. After a visit to Venice, and some years spent as Borgia's engineer, he returned to Florence, where he executed in 1505, in competition with Michel Angelo, the great wall-painting of the battle of the Anghiari, in which he demonstrated once more his profound understanding of the expression of passion. This, too, has entirely perished. In 1515 he accepted Francis I's invitation to stay at the château Cloux, near Amboise, where he died in 1519. It is due to this connection that his finest pictures came into the possession of the French king, and he is more thoroughly represented in the Louvre than elsewhere. It is impossible here to investigate the greatness of Leonardo's genius, but he may be described as the final

consummation of that peculiarly Florentine type in which the most vigorous scientific analysis of details was united with a passionate imaginative embrace of the artistic unity. Whether we regard his works from the point of view of their subtle psychological investigation of the human spirit in its more recondite and perplexing moments; from the point of view of his linear design, which unites the most sensitive complexity with instantly apprehended rhythm; or from the point of view of *chiaroscuro*, in which he revealed a new source of emotional impressiveness, he remains the supreme manifestation of the Italian genius.

LOMBARD SCHOOL—LEONARDO'S FOLLOWERS.

His long stay in Milan naturally produced a profound effect on the development of the Lombard school; and while he accepted from indigenous Lombard art certain types of face, and especially something of the peculiar treatment of hair which distinguishes his later works, he in return changed the whole attitude of the Lombard masters. The change cannot be considered an unmixed benefit. The Lombards were not prepared by their antecedent training to accept with understanding Leonardo's far more developed style, and they lost the sincerity of their early manner in an attempt to imitate the subtlety of his mood, and the finished perfection of his technique. They adopted his method of painting in thin layers of semi-opaque paint with an oil-medium, and succeeded in obtaining that peculiar enamelled surface which distinguishes late Lombard painting; but the underlying forms lacked decision, and the effect was produced by them only at the sacrifice of the rich and glowing colouring which Leonardo himself had combined with perfect finish. Of the painters who

thus imitated Leonardo, *Cesare da Sesto* (c. 1480-1521) afterwards worked in Rome, and combined Raphaelesque motives with his earlier Leonardesque style, *Boltraffio* (c. 1467-1516) accompanied Leonardo to Rome in 1514. His small Madonna pictures have great charm, but his weakness is evident in larger works. *Giam-pietrino* was one of the most prolific of Leonardo's imitators. His works tend to an exaggerated sentimentality, but show considerable accomplishment. *Andrea Solario* spent many years in Venice, and acquired a more brilliant colouring than his Lombard contemporaries. He shows greater power of draughtsmanship and more independence of character than those hitherto mentioned. *Ambrogio de Predis* (c. 1455-after 1506) was employed as an assistant by Leonardo, and probably executed the replica of that master's Madonna of the Rocks, in the National Gallery.

OTHER LOMBARD MASTERS.

Other painters, though trained in the earlier Lombard traditions, modified their art in accordance with Leonardo's ideas. The best known of these is *Bernardino Luini* (c. 1470-1530), whose gay colouring and charming, though somewhat ostentatious, sentiment make him a popular favourite. His best works, the frescoes at Saronno, belong to the end of his career, when he had passed through a Leonardesque phase, and returned to a more indigenous Lombard manner, not unlike that of his greater contemporary *Gaudenzio Ferrari* (c. 1475-1546), who inherited from Bramantino a larger conception of design and a freer handling than most Lombard artists. He was but slightly influenced by Leonardo, and his work may be regarded as the culminating point of the pure Lombard traditions. His frescoes at

Saronno and Varallo show his power of vigorous dramatic composition, his bold summary draughtsmanship, and his rich, though somewhat fiery, colouring.

Sodoma (c. 1477-1549) was by birth and early training a Lombard; but though he acquired some slight tincture of Leonardesque feeling, other influences, notably those of contemporary Florentine art, are traceable in his early works at Siena, where he settled at the age of twenty-four. With some intervals spent at Rome, where he came under Raphael's influence, and elsewhere, he worked at Siena for the rest of his life. A brilliant improvisator and a master of sentimental charm, he never worked with sufficient assiduity or seriousness to produce work at all commensurate with his great natural gifts.

Florence.

FRA BARTOLOMMEO.

We must trace now the course of the new movement in Florence, where, as we have already seen, Leonardo's influence, though not so predominant as at Milan, was evident, notably in the paintings of Piero di Cosimo. It was in the works of Piero's pupil *Fra Bartolommeo* (1475-1517) that the new movement found—except for Leonardo—its earliest expression in Florence. In his early works (*e.g.* small diptych, Uffizi) he shows a dainty fancy and a tenderly religious sentiment, with an accomplished miniaturist technique. In some of these small works, as well as those by Albertinelli, the desire to rival Memling is apparent. But in spite of the extremely skilful draughtsmanship which his larger works display, his too conscious striving for grandiose composition, and the academic perfection of his design, deprive them of the power which imaginative conviction gives. His *Last Judgment* (1499), formerly at Sta. Maria Nuova, is, however, a

very beautiful composition, and its influence on Raphael is unmistakable. In his treatment of landscape he shows, too, a new power of atmospheric envelopment; and his studies of single figures for compositions are unsurpassed in the freedom of their execution and the grasp of form which they display.

Albertinelli (1474-1515) was closely associated with Fra Bartolommeo. The two artists at one time worked in partnership, and several pictures are signed by both. He adopted entirely Bartolommeo's manner, and is only distinguished from him by his feebler draughtsmanship.

ANDREA DEL SARTO.

Another pupil of Piero di Cosimo, *Andrea del Sarto* (1486-1531), was as a rule less coldly academic in his conceptions, though he, too, occasionally overloaded his figures with ostentatiously arranged draperies, and affected poses of somewhat forced and studied effectiveness. But his earlier frescoes (*e.g.* those of the cloister of the Annunziata) show a rare sense of beauty, an extraordinary facility of design, and a rich and harmonious tonality. In his portraits an unaffected and sincere pathos indicates his really sensitive temperament; while in all his works he shows a feeling for rich and complex colour-harmonies which was unusual in the Florentine school.

LATER FLORENTINES.

Franciabigio (1482-1525), though brought up in Albertinelli's workshop, attached himself to Andrea del Sarto, and painted with him the monochrome frescoes of the Scalzo. He was a vigorous, though unrefined, draughtsman, whose personality is not wholly merged in that of the greater master, and his portraits are not without a certain romantic charm. Feebler artists—

Bugiardini (1475 - 1554), *Granacci* (1477 - 1543), *Ridolfo Ghirlandajo* (1483-1561), and *Bacchiacca* (c. 1490-1557), deriving originally from Ghirlandajo's atelier — exemplify this phase of Florentine art, in which the attempt to emulate the grand style of the greater masters tended to check the sincere expression of slighter and more naïve imaginative conceptions. They are therefore seen to advantage only in the small decorative panels and narrative pieces, in which they carried on the traditions of the earlier Cassoni painters as regards composition, though giving to their figures fuller relief, and to the backgrounds more continuity of atmospheric effect, though not without a corresponding loss of decorative appropriateness. *Jacopo Pontormo* (1494-1557), however, deserves a more serious consideration. He was a pupil of *Andrea del Sarto*, whose style he acquired, but his drawing has a personal note of gaiety and elegance, though marked by mannerisms and exaggerations. Like most of his contemporaries, he lapsed occasionally into turgid imitations of the Michelangelesque, but in his fresco at Poggio a Cajano he showed that spontaneous fancy was not yet extinct. Closely akin is *Rosso Fiorentino* († 1541). This branch of Florentine art is brought to a close with Pontormo's greater pupil *Bronzino* (1502-1572). In large compositions he exemplifies the failings of the period — the tendency to display cold academic accomplishments—but his portraits are inspired by a peculiar feeling for refinement, combined with a powerful grasp of structural form; and no one has rendered the distinction of the aristocracy of this period, when the differentiation of the classes was becoming continually more marked, with greater sensitiveness and taste. The peculiar enamelled quality, the bright cool colouring and clean hard contours of his paintings,

distinguish them from the art of the cinquecento in other parts of Italy; he thus exemplifies to the end the distinguishing Florentine characteristic of severely intellectual understanding of structural forms.

MICHEL ANGELO.

But by far the greatest of the later Florentines was *Michel Angelo Buonarroti* (1475-1564). Although a pupil of Ghirlandajo, he assimilated nothing of that master's prosaic and literal manner. He really formed himself by the study of antique sculpture, while his temperamental affinity to Luca Signorelli enabled him to derive his finest inspirations from that master's works. He is therefore to be regarded as the final outcome of the scientific realists of Florence and the Umbro-Tuscan school. He had not, however, any of that general scientific curiosity about the various forms of nature which distinguishes Leonardo. His whole energies were devoted to the rendering of the nude figure, which he envisaged, not in its relations with the rest of the material universe, as Leonardo did, but as a means of symbolising directly the most remote and abstract mental and emotional states. By his unrivalled feeling for plastic form, his intimate knowledge of the structure of the figure, and the certainty and directness of his handling, he was able to treat the figure as a kind of symbolical script, in which he described, as they have never been described before or since, the aspirations and disillusionments, the defiance and bitterness, of a heroic and disappointed soul. Michel Angelo is one of the most subjective artists of Italy; and it is the history of his own tragic and disappointed life, his own un-realizable desires, his longing for more than mortal strength to endure the conflict of boundless passions with inexorable fate, that he wrote upon the walls of the

Sistine Chapel, and sculptured in the figures of Julius II's tomb. He was by predilection a sculptor, feeling that in that medium his sense of plastic beauty reached its purest expression; but though no artist of the Renaissance understood more clearly than he did the beauty of classical sculpture, none treated the figure with so different an intention to the artists of antiquity. He treated the figure not merely as the object of the greatest formal beauty, but as a means of conveying, by the accentuation of certain characteristics, by the pose and movement, those passionate feelings and infinite desires which he himself experienced. The subjective nature of his art undoubtedly limited its range of expression. Michel Angelo is not dramatic in the sense in which Giotto and Leonardo were: there is no room in his compositions for the expression of tender or lyrical motives: he dwells solely on the Titanic struggle of the human soul in an adverse world. But great as he was in sculpture, in which he represents the final development of the ideas which had inspired the works of Giovanni Pisano and Donatello, it is not to be regretted that, at the bidding of Julius II, he was obliged to abandon the sculpture of the tomb (of which parts remain in S. Pietro in Vincoli) and devote himself to the decoration of the ceiling of the Sistine Chapel (1508-1512). He accomplished the whole of this vast work almost without assistance, and it still remains the most complete expression of his genius. Under Pope Clement VII he began his second great sculptural undertaking, the tombs of the Medici (in San Lorenzo). In these sculptures the same abstract and subjective attitude is maintained. In the figures no attempt is made at portraiture: they are as much symbols of a spiritual state as the allegorical figures of Night and Day. Under Pope Paul III, Michel

Angelo was again employed as a painter, and his last great work, the Last Judgment of the Sistine Chapel (completed 1541), was the result. In this the feeling for the nude as expressive of the sterner passions of human nature, is carried even further than in his earlier works, but not without exaggeration and distortions, which had the most unfortunate influence on the subsequent development of art in Italy. His contemporaries, recognising only the accomplishment and bravura of his style, thought that the imitation of his exaggerated modelling, his disproportioned torsos and too salient muscles, would achieve a like imaginative end, although lacking Michel Angelo's imaginative compulsion. Without educating any school, Michel Angelo's influence pervaded, usually with unfortunate results, the whole of Italian art of the later cinquecento. The desire to produce an immediate and overwhelming effect on the spectator by means of exaggerated relief and startling poses, which became common about this period, may be traced to this universal admiration of Michel Angelo's genius.

RAPHAEL.

Michel Angelo's contemporary, and to some extent his rival, at Rome, *Raphael* of Urbino (1483-1520), affords the strongest temperamental contrast to the intensity and subjectivity of the Florentine. There is perhaps no single artistic quality in which Raphael had not his superiors, or at least his equal: in the intricacy and rhythm of linear design Botticelli was his superior, in the plastic rendering of form he was content to learn from Michel Angelo, in the spacing of his compositions he adopted the ideas of Perugino and Fra Bartolommeo, his colouring, though always beautiful, is not equal to that of the great Venetian's, and in chiaroscuro he cannot be compared to Leonardo. What

gives him his unique position in the world's regard is the perfect balance of his sensitive nature, the justness of his instinct, and the geniality and tenderness of his sentiment. It is not so much that he reveals any new and purely personal attitude to life, as that he sums up and reveals with persuasive beauty of expression the best ideas of the Renaissance, that entitles him to the position he holds. His impressionable nature rendered him sensitive to all the artistic influences of his surroundings. Brought up at Urbino, he acquired his first conceptions of design from Timoteo Viti, whose tenderly sentimental charm must have been congenial to his nature; the succeeding influence of Perugino lay in a very similar direction, though assisting him to a more scholarly style, and inculcating, above all, that feeling for large spacious grouping of figures, and architecture and luminous aerial vistas, which Perugino himself had acquired from Piero della Francesca. In his early works (*Sposalizio*, *Brera*) his personality seems entirely submerged in that of his master, but, unlike most other artists who have thus assimilated another's style, he is distinguished by giving finer expression to the borrowed idea. About 1504 he came to Florence. It was the time of the competition between Leonardo and Michel Angelo in the decoration of the Sala del Consiglio, and Raphael appears to have studied and copied both masters; but his close sympathy with the aims of Fra Bartolommeo's art, and the intimacy with that master, was the most important event of his Florentine period. From Fra Bartolommeo he learned the principles of great architectonic composition, principles which Bartolommeo himself applied with too theoretic a precision, but from which Raphael undoubtedly profited. But his *Entombment* in the Villa Borghese, of 1507, shows a certain coldly academic quality, due

to his effort at this period to master the severer canons of Florentine art. Some of his finest Madonnas (*e.g.* the Madonna of the Cardellino, Uffizi), however, belong to this period, as well as his earliest known portraits—*e.g.* the so-called Angelo Doni and his wife, of the Pitti, which shows that he possessed an even greater gift in the rendering of characteristic individual forms than in the construction of ideal types. In 1508 he was invited to Rome by Julius II, and spent there the remainder of his life. The Stanze of the Vatican, which he began in 1509, are the supreme achievements of his genius. In the Stanza della Segnatura he found the most perfect pictorial expression for the ideals of the Renaissance. In the *Disputa* the mysteries of Christian theology are suggested by the relation of the heavenly with the earthly communion of saints. The composition of the upper part is derived from Fra Bartolommeo's Last Judgment of Sta. Maria Nuova. In the appropriateness of the composition to the expression of a recondite and abstract idea, in the luminous aerial quality of the colour and the exquisite tonality, the *Disputa* remains not only as the greatest achievement of Raphael, but one of the supreme examples of fresco-painting in Italian art. The school of Athens on the opposite wall, which illustrates the other great branch of human activity of the day,—the secular learning and philosophy of the humanists,—is equally perfect as an example of spacious disposition of masses. The grand architectural background, showing the influence of Bramante, is as appropriate to the idea of classical philosophy as the wide and luminous horizon of an Umbrian valley to the conception of Christian theology. In the treatment of the central group here, the result of his studies of Masaccio in Florence are evidently seen. In the Parnassus, Raphael attained to the most perfect ex-

pression of that elevated lyrical sentiment which inspired so much of the art of the quattrocento.

In the Stanza d'Eliodoro he was required to treat dramatic historical scenes as types of contemporary events, in a manner already employed by the artists of the Sistine Chapel. In these scenes Raphael shows a new power of vivid realisation, richer light and shade and salient relief, while in individual heads he shows a power of rendering the characteristic in its broadest features which has never been surpassed: but already the desire to produce startling and theatrical effects has begun to impair, on the one hand, the real dramatic intention, and, on the other, to interfere with that reserved tonality which is appropriate to monumental designs.

In the Stanza dell' Incendio, Raphael's assistants are probably responsible for the actual execution, but one piece, the Incendio itself, remains as a remarkable example of Raphael's power of translating a *genre* scene into the heroic style, suited to the key of such compositions. In the Stanza di Costantino the rapidly decadent taste of Raphael's pupils is unpleasantly evident. Raphael himself conceived the main idea of the defeat of Maxentius, but the turgid and overloaded ornament, the dry and unsympathetic colour, are not his. But Raphael himself never regained the level of his earlier Stanza della Segnatura.

RAPHAEL'S SCHOOL.

As Raphael became the tool for the disproportionate ambitions of the Pope, he found it increasingly necessary to delegate the execution of the work to the scholars he had formed, reserving to himself only the general design and the invention of the composition. It was thus that the decorations of the loggie were painted by *Giulio Romano*, *Francesco Penni*, *Pierino*

del Vaga, and *Giovanni da Udine*. It was thus that *Giulio Romano*, *Penni*, and *Giov. da Udine* carried out Raphael's exquisite designs of the story of Eros and Psyche in the Villa Farnesina. In the same place there is, however, a work of Raphael's own hand (the Galatea), which is perhaps the most successful attempt in modern art to recapture the spirit of classical painting. It shows how much the new feeling for a style of pure and generalised forms which distinguished the art of the cinquecento, and which Raphael exhibits in its highest perfection, was based upon a closer study of classical art than had obtained in the quattrocento.

Other works of the Roman period were nearly all executed in part by assistants, *e.g.* the Madonna di Foligno and the Transfiguration, but the Sistine Madonna reveals the highest level attained by the master himself in easel-pictures at this period. The portraits of Navagero and Beazzano in the Doria Gallery show that to the end Raphael's strong feeling for style did not interfere with his power of vigorous characterisation. Unlike Michel Angelo, Raphael formed a regular school, but for the most part their works only mark the sudden decline of taste and the loss of imaginative conviction which followed immediately on Raphael's death, even if it had not already set in before that event. *Giulio Romano* had a vigorous though unrefined personality, as evidenced by his frescoes of the Palazzo del Tè at Mantua. *Pierino del Vaga* alone maintained something of the freshness and fertility of graceful invention of earlier times.

Ferrara.

The Ferrarese school continued with unabated vitality into the 16th century. *Mazzolino* (c. 1481-c. 1530), though keeping the peculiar sharp colouring of his

native school, became in his forms a feeble imitator of the Raphael-esque. His small pictures, crowded with figures and brilliantly coloured, obtained a considerable reputation, but are wanting in all the finer qualities of design. *Garofalo* (1481-1559) also enjoyed for a time an exaggerated reputation. Formed under Costa, he retains in his early works something of the idyllic charm of that master, especially in his landscapes, which show an essentially Ferrarese colouring. The result of a visit to Rome was to inspire him with the unfortunate ambition of composing in a grandiose and heroic style, for which he was totally unfitted. Closely allied to and sometimes confused with him was *Ortolano*, of whom little is known, but who shows in his rare works (Deposition, Borghese Gallery) a broader feeling and more scholarly sense of design than Garofalo.

A more striking personality was that of *Dosso Dossi* (c. 1479-1542), a pupil of Costa. His romantic and poetical temperament inclined him to adopt Giorgionesque ideas, and he found subjects exactly suited to his manner in Ariosto's poetry. In his earlier works especially (e.g. *Circe*, Borghese Gallery) he shows a unique feeling for weird and fantastic effects, which in his landscape backgrounds are particularly successful.

CORREGGIO.

But the greatest product of the Ferrarese school, though a native of Correggio, near Parma, was *Correggio* (1494-1534), a pupil of Bianchi. His early works (Uffizi, No. 1002) and a Madonna in Signor Frizzoni's collection establish his close connection with the Ferrarese tradition. In certain forms, also, he shows that he studied Mantegna's work, but he rapidly developed a new and intensely personal style. Few artists

have expressed so constantly or so effectively their purely temperamental attitude. His ecstatic and rapturous feeling of pure delight and enjoyment betrays itself not only in his figures but in his draperies, his accessories, his landscapes. His strongly marked sensuality is relieved by the eagerness and glow of his sentiment. Too purely temperamental to be dramatic, he is incapable of interpreting motives of strenuous or conflicting passion. He is occasionally tenderly sentimental, but his favourite motives, in which he is unrivalled, are those of voluptuous and unreflecting enjoyment. As a painter he reached the very highest level, as regards his fine sense of purely pictorial as opposed to architectonic composition and design, his marvellous treatment of chiaroscuro, his subtle and unanalysable colour-schemes, in which a pearly but warm grey predominates, and his masterly handling of oil-paint, in which he shows himself as the precursor of Rubens. His great fresco compositions at Parma show that without approaching the ideal nobility of form of Michel Angelo, he yet had a great knowledge of the structure and movement of the figure, and a profound understanding of the most difficult problems of foreshortening and perspective. His most noted pupil, *Parmigiano* (1503-1540), tended to exaggerate his master's mannerisms, and to get effect by extravagant proportions, but his pictures have none the less a charm of their own; and though in a sense his work shows the decadence of genuine artistic feeling, he is never coldly academic, like so many of the mannerists of his day.

Venice.

In no city of Italy did the old municipal patriotism and the vigorous civic life of earlier times linger so long as in Venice, and no-

where did the art of the cinquecento remain so long unaffected by the mannerisms and insincerity of decadent taste. The transition from the style of the quattrocento to the freer manner of the sixteenth century was already begun by Giovanni Bellini, but it was his pupil *Giorgione* (1477-1511) who first gave the new ideas their complete expression. In Venice, where colour had always been of supreme importance, the new style announced itself more by changes in the realisation of atmospheric effect, by an increased unity of the colour-scheme and a richer chiaroscuro, than by any striking changes in the treatment of form. With Giorgione these new powers were employed to heighten the lyrical charm and persuasiveness of his compositions; and the change was accompanied by a distinct lessening of religious feeling, an increased delight in classic art and pagan mythology. In Giorgione's rare compositions motives of purely sensuous delight are rendered with a peculiar romantic glamour. The same charm pervades his portraits, in which the character is always envisaged under the elevating influence of a mood of poetical reverie. Giorgione's early death prevented the complete expression of one of the most imaginative and sensitive temperaments of the world, but the ideas which he originated were accepted with enthusiasm by his contemporaries, and even the painters who had originally acquired Bellini's manner, such as *Catena* and *Basaiti*, came under the spell of his irresistible charm. Among his imitators must be reckoned *Cariani* (c. 1480-1544), whose rendering of mythological fantasies shows a strong though somewhat unrefined imaginative power. *Palma Vecchio* (c. 1480-1528) belonged to the same movement, but his unemotional nature shows itself in the want of any inspiration beyond that of placid sensuousness. His work is best

when, as in his altar-piece at *Vicenza*, he follows closely in Giorgione's footsteps. His florid and blonde Venetian women have the charm of splendid colouring and skilful handling, but lack any distinctive mood. *Sebastiano del Piombo* (c. 1485-1547) came early under Giorgione's influence. His altar-piece of *S. Giovanni Chrisotomo* at Venice shows how nearly he acquired his master's manner. About 1511 he went to Rome, where he became the friend, and perhaps the most successful imitator, of Michel Angelo, retaining to the last reminiscences of his early Venetian feeling for colour. Few Michelangelesque pictures equal his *Pieta* at Viterbo for sincerity of sentiment and original imaginative power. Without being one of the greatest masters, he was yet among the more distinguished figures in the art of the cinquecento.

TITIAN.

But the artist in whom Giorgione's ideas found their keenest response was his contemporary *Titian* (c. 1477?-1576). Indeed, so rapid and spontaneous is his acceptance of the new ideas, that it is by no means easy to prove, though so far as we can see the evidence goes strongly that way, that it is to Giorgione rather than to Titian that we must look for the originative impulse. The main reason is that Titian's early works, in spite of a greater certainty of hand and a more easy mastery of technical processes, show a less intense, a less passionate, feeling for mood. In spite of that, however, it is still impossible to be certain, in the case of several works, as to which of the two friends is the real author. Titian's work may be divided into several periods. In the first period he is working entirely in Giorgione's manner; of this, instances are: *Jacopo Pesaro* before *St. Peter*, *Antwerp*; *Madonna*

and S. Bridget, Prado; St. Mark Enthroned, Salute, Venice; and frescoes in the Scuola del Santo at Padua. Shortly after Giorgione's death he seems to have come slightly under Palma's influence, which is traceable in the Adoration of the Shepherds, National Gallery; the Baptism, Capitol, Rome; the Three Ages, Bridgewater House, London; and the Sacred and Profane Love, Borghese, Rome, though in this last the sentiment is strongly Giorgionesque. Compared with Giorgione, we note a more objective view of character and a less intense mood. Of portraits of the early period, the so-called Lord Howard (No. 92 in the Pitti) is the finest example in Italy. His Assumption of the Virgin in the Academy at Venice (c. 1518) marks a distinct change in Titian's manner—it is of the nature of a *tour de force*, done with a view to show his powers in grandiose monumental compositions, and showing a new and somewhat rhetorical display of dramatic feeling. In the great Madonna of the Frari (1526) Titian returned, though with added power of co-ordinating large groups, to the purer sentiment of his early years. The altar-piece of SS. Nazaro e Celso at Brescia (1522), and the Bacchus and Ariadne (National Gallery) of the same year, mark an increased study of classical sculpture and of the figure in complicated poses and vigorous movement, a tendency which his study of Michel Angelo's drawings increased, and which was exemplified in his Death of Peter Martyr, now destroyed, and the ceiling of the sacristy of the Salute. He was clearly at this period anxious to emulate the Roman masters in the display of difficult foreshortenings and heroic muscular types. The Christ before Pilate, at Vienna, of 1542, marks yet a new stage of his development—an increased feeling for the variety of human types, an increased power of dramatic characterisation, with

a corresponding lessening of the subjective and poetical sentiment. This is exemplified in the portraits of this period, Duke and Duchess of Urbino (Uffizi), 1537, Pietro Aretino (Pitti), and Beccadelli (Uffizi). Titian had by this time a European reputation; he was court painter to Charles V, by whom he was knighted, and of whom two of his greatest portraits were painted (Madrid and Dresden). After Charles' death, he continued to paint for Philip II both religious pictures and pagan poesies. Of the latter, most are out of Italy (Madrid, Bridgewater House, Boston); they show his increased freedom of handling, his more profound grasp of form, and an unrivalled richness of colour and atmosphere: the Education of Cupid in the Borghese Gallery gives some idea of such works. In his religious pictures there is evident, together with these artistic qualities, a deeper religious sentiment than is to be seen in his early work, which may be connected with the Catholic Revival, due to Spanish influence. Of these later religious pictures there are many in Italy. The Martyrdom of St. Laurence in the Gesuiti (Venice) is one of his masterpieces, and an example of the successful use of a strange effect of illumination. The Transfiguration and Annunciation in S. Salvatore (Venice) are also great examples of his later style, but, from the point of view of the intensity of dramatic and religious feeling, none surpass the Pietà of the Academy, begun in 1573, and finished after his death by Palma Giovane. In the treatment of paint, so as to bring out its fullest sensuous charm as well as its utmost power of expressing atmospheric envelopment, Titian is unrivalled in the whole history of art. So far as it was consistent with such a view of the medium, he mastered also the principles of structural design, though never approaching the severe and abstract perfection of Michel Angelo; his

knowledge of the world made him, if not a profound, at least a genial, interpreter of human nature ; while to the end he never lost entirely the poetical intensity and imaginative fervour which are seen at their purest when he was yet under Giorgione's spell.

LOTTO.

Titian's contemporary and easily defeated rival, *Lorenzo Lotto* (1480-1556), forms a marked contrast to him. Originally a pupil of Alvise Vivarini, and influenced by Bellini, he adopted the cinquecento manner more gradually than Titian and Giorgione. He travelled much in North Italy, working in various places. Bergamo, Recanati, Treviso, all possess pictures by him. His colouring, though occasionally sharp and crude, has at times a peculiar pearly freshness and transparency. His figures are often ill constructed, and at times affected and restless, but always expressive of a sensitive, passionate, and deeply religious nature. His portraits (Brera, Borghese, Doria Galleries) are remarkable for their almost morbid sensitiveness, their strained and introspective psychology. In his treatment of *chiaroscuro*, as well as in the ecstatic expressions of his figures, he approaches at times to Correggio, while his work at Recanati bears witness to the influence on him of Raphael.

OTHER VENETIANS.

For a short time *Pordenone* (1483-1539) appeared as a possible rival to Titian in Venice, but it was not long before his inferiority was recognised. He received a provincial training in his native Pordenone, but soon acquired the external characteristics of Giorgione's style. His frescoes at Castel Colalto show his vigorous and lively, but essentially unrefined, rendering of it ; and his violent and

exaggerated movements increased in later years, coming to a climax in the frescoes of the Duomo at Cremona.

Bonifazio Veronese (1487-1553), though coming from Verona, exhibits a mixture of Palma's and Giorgione's influence. In the richness of his colour-schemes and the quality of his velvet draperies he displays the excellence of the Venetian technical tradition, but his compositions, even of religious pictures, are essentially *genre* pieces, and without any elevated imaginative or intellectual effort. Similar in character is *Paris Bordone* (1500-1571), in whose work the purely sensual attitude, always strongly felt in Venetian art, is but rarely relieved by romantic charm. *Torbido* († c. 1546) of Verona must be numbered among the artists who followed Giorgione's style.

BRESCIAN SCHOOL.

Inspired by Giorgione and Titian, there arose at this period a school at Brescia, of which the chief masters were *Savoldo* (1480-1548), who imitated Giorgione, but in a greyer, cooler scheme of colour, and with a peculiar subdued and dusky illumination. His *Madonna* and four *Saints* of the Brera show his power of large design and skilful modelling, but his best pictures are *genre* pieces and portraits. *Romanino* (1485-1566) shows a more passionate feeling, with vivacious movements and a clear, brilliant, but at times unpleasant, colouring. He occasionally resembles Pordenone, but is more sincere in feeling and refined in manner. *Moretto* (c. 1498-1555) was the greatest master of the school, developing a peculiar silvery colour-scheme, based upon Savoldo's, but with richer effects. His many works at Brescia show him as a provincial imitator of Titian, with but little variety of invention but with a quite personal and intimate sentiment. His pupil

G. B. Moroni (d. 1577) is almost exclusively known by his portraits, in which he follows Moretto closely. His colour-schemes are less varied, and he tended increasingly to reduce them almost to monochrome. His rendering of character is often powerful, though not profoundly imaginative, and his art remained untouched by the increasing rhetorical affectations of the second half of the century.

LATER VENETIANS.

Returning now to Venice itself, the activity of *Tintoretto* (1519-1594) shows the long-continued vitality of the Venetian school at a time when the rest of Italy was given over to insipid mannerism. *Tintoretto's* art none the less marks a distinct decline from *Titian's* into the rhetorical and merely effective. *Tintoretto* formed himself on *Titian*, more especially on the paintings of 1530-40, in which he was aiming at vehement effects of movement and bold foreshortening. *Tintoretto*, without ever acquiring a profound knowledge of the structure of the figure or its true proportions, was yet able, by the strangeness of his illumination and the bravura of his handling, to produce effects which, if a further analysis tends to weaken it, cause at the first shock a striking sense of illusion. But it is in a new use of *chiaroscuro* to produce a rich decorative pattern of silhouetted forms—this too derived and amplified from *Titian*—that his greatest innovation consists. This led the way to the main idea of composition of the 17th century, both in Italy and in the works of *Velazquez* and *Rubens*.

Tintoretto's boundless activity and ambition enabled him to produce numerous immense wall-decorations, mostly to be found in Venice; they have the charm of a fertile and extravagant fancy; and though he was always rather a brilliant improviser than a pro-

found and scholarly artist, he records with surprising force and directness the strange visions which he conceived. His colour is at times (*Miracle of St. Mark*, Academy) brilliant and glowing, at other times (*Scuola di San Rocco*) lurid and dark, but always controlled by a definite imaginative intention.

VERONESE SCHOOL.

His contemporary and rival, *Paolo Veronese* (1528-1588), was the outcome of the later Veronese school. His precursor in the particular style of sumptuous ceremonial compositions was *Dom. Brusasorci*,—whose frescoes representing the entry of Charles V into Verona in the Palazzo Rudolphi of that town should be studied,—while a closely similar manner was developed by his contemporaries *Paolo Farinato* and *Battista Zelotti*. But Veronese himself surpassed all the other members of the school in the easy mastery of form, in the absence of empty rhetorical poses, and in the rare beauty of his colouring. Coming to Venice from Verona, he records the atmosphere and surroundings of Venetian life at this period more closely than any of the true Venetians. Without any very elevated or ambitious conception of art, and with a more prosaic view of life than *Tintoretto*, his aim was to condense into his compositions all the sumptuous splendour of which Venetian life afforded examples. His treatment of religious pictures is indeed frankly indifferent to their real significance: they become excuses for ceremonial display. His figures and types, though void of any deep imaginative intention, are yet appropriately and convincingly conceived; but it is in the magnificence of the brocades, in the beauty and taste of his architectural settings, based on the new style of *Palladio*, and the luminous but cool atmosphere

with which he envelops them, that his unique charm lies.

THE BASSANI.

Another interesting development of the late Venetian school is that associated with the *Bassano* family, who adapted the methods of the greater masters to depicting *genre* scenes, mostly of peasant life—a conception of art not found elsewhere in Italy, and suggestive rather of the Dutch school of the 17th century.

Art of 17th and 18th Centuries.

The Venetian tradition, like the Venetian state, continued to operate long after the rest of Italy had lost all artistic initiative. *Tiepolo* (1696–1770) carried on the ideas of Veronese, adapting them with extraordinary skill to the more elegantly florid decorative taste of his day. A school of landscape flourished at the same time, of which *Antonio Canale* (Canaletto) was the greatest exponent. The majority of pictures attributed to him are by his numerous scholars, but his authentic works are unsurpassed for breadth

of treatment and skill of handling. *Guardi* was a similar but less scholarly painter. With regard to the rest of Italy a few words must suffice. The taste of the present time neglects almost all the Italian painting of the 17th century, which was the wonder and delight of the 18th. There can be no doubt that the revulsion of feeling has gone too far, but in the main, in spite of great technical skill and science, the art of this period is void of much genuine imaginative feeling. *Baroccio* (1528–1612) carried on Correggio's tradition till it was taken up in the succeeding century by the great Eclectic school of Bologna under the *Caracci*. Of their pupils, *Domenichino*, *Guercino*, and *Schedone* are the most important. In opposition to the scholarly and sometimes pedantic school of the Eclectics stands the school of the so-called Naturalists, founded by *Caravaggio* (1569–1609). To this school belonged *Ribera*,—through whom the Spanish school was formed,—*Aniello Falcone*, *Salvator Rosa*, and *Luca Giordano*. It was essentially a South Italian school, and its centre was Naples.

THE ARCHITECTURE OF ITALY.

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I.

Introduction.

THE antiquity of Italian civilisation would lead us to expect the survival in Italy of a remotely antique architecture. But this expectation is not fulfilled. The remains of pre-Roman industry, such as those rude stone terraces which form the fortifications of ancient hill villages, exhibit, it is true, the methods of prehistoric masonry, but offer so little evidence of other than merely constructive treatment as to be negligible under the head of architecture. Even the Etruscan tombs, though the cinerary urns which they contain suggest a reflection from contemporary architecture, do not in themselves provide evidence for the architectural student, who has to rely for his knowledge of the Etruscan temples upon the rather incoherent descriptions of the Roman writer Vitruvius. This perhaps is not to be wondered at, but there is subject for surprise in the fact that the period of the Roman Monarchy and the centuries of the great Republic are left almost without architectural witness.

With the possible exception of a few ruins recently exposed, or hereafter to be exposed, in the Roman Forum, nothing is left to show us that monarchical and republican Rome had any archi-

tectural greatness. For this deficiency there are two assignable causes—the first, that the Romans of the Republic thought more of utility in their buildings than of beauty; and the second, that the emperors made it their successive business to replace old works with new.

Classic Art.

It follows from these considerations, that the earliest period of architecture with which the Italian traveller finds himself practically concerned is that of Rome under the Empire.

Roman Classic architecture—for this is the name by which it is technically known—is to be rightly understood by its relation to the corresponding Greek art, upon which it was based. The significant parts of that architecture were the columns, and the stone superstructure which they support. This superstructure, which takes the form of a horizontal beam, is known as the entablature, and is composed invariably of three parts—the lower portion, termed the *architrave*; the middle (sometimes sculptured), known as the *frieze*; and the upper, called the *cornice*. In such a building as a rectangular temple, the cornice forms an eaves-moulding on the sides, and on the two fronts is sloped up to an apex, thereby constituting that species of

low-pitched gable which is termed a pediment.

The Orders.

Into these extremely simple and uniform ingredients of architecture (which indeed represent the most elementary development of post and lintel construction) variety is introduced by a limited diversity in the design of the column, and by a corresponding variation in the mouldings and decoration of the entablature. Even this variety had its strict limits. Nominally three types of column were recognised by the Greeks—the Doric, the Ionic, and the Corinthian; but inasmuch as the last named is only represented by two or three monuments of small size, it may be said that practically only two varieties were in use. It is to these different species, or types, of columns, with their distinct and appropriate types of entablature, that writers on architecture apply the name of “the Orders.”

Roman Developments.

With the Greeks the Doric (the simplest of the orders) had been the favourite, but the Romans raised the neglected Corinthian to the first place in their esteem, and developed the modest foliage, which is the characteristic ornament of the capital in the few Greek specimens, into that exuberant display of acanthus leaves which made this order worthy in the Augustan age to be called after the gayest city of the world. The three names, it should be mentioned, have but little ethnological significance. The Ionic order, distinguished by the volutes or spiral scrolls of the capital, did indeed flourish among the Ionian colonies of the Aegean, but the Corinthian has little more than a metaphorical connection with Corinth; and the Doric, though frequent in the Peloponnese, was

no special property of the Dorian race.

Besides the three Greek orders, two others are recognised as belonging to Roman use, the Composite and the Tuscan. Of these, the former, sometimes known as the Roman order, is simply an elaboration of the Corinthian; while the latter might be described as a simplification of the Doric. As a matter of fact, it has little or no authority among actual Roman examples, though its use was practised by the Renaissance architects of the 15th and following centuries, who revived it from the description of Vitruvius, a Latin writer on architecture whose date is usually ascribed to the first century before Christ.

Roman Composition.

As might be expected, the principal remains of classic Roman architecture are to be seen in Rome, and among the examples there found it is easy to observe one of the notable characteristics of the Roman adaptation of the orders: that whereas among the Greeks the columns and their entablature were always, or nearly always, structural members of the fabric, the Romans employed them largely as surface decorations on a wall or arcade which would be dynamically complete without them. The Colosseum (A.D. 72) is perhaps the best object-lesson in the Roman method of employing the orders. Its external face, where not destroyed, exhibits a series of columnar treatments ranged one above the other. Lowest comes the Doric, the order which contains in their simplest form the essential parts of the column, but which exhibits in the frieze (the central member of the entablature) a recurrent feature, a vertically channeled slab, known technically as the triglyph. Above the Doric, and by virtue of a fixed precedence which dictates in compositions of

this nature that the column more slender in proportion should stand above the stouter, comes the voluted Ionic, and above this again the Corinthian.¹

The Arch.

Not only was this *motif* of order superimposed on order an invention of the Romans, but so also was the use of the arches between the columns. The arch, if not unknown to the Greeks, was certainly not employed by them, but to the Romans, long familiar with its use in aqueducts, vaults, and sewers, and with its tradition in Etruscan work, it was the obvious means of spanning an opening. It rendered the beam construction of the Greeks an unnecessary expedient; but the Roman, rather than abandon his cherished importation, contrived, by the invention of the Roman arcade (the interposition of structural arches between non-structural columns or pilasters), to retain both methods in harmony.

Methods of Design.

The consequent futility of the column once forgiven, or excused on the fairly logical ground that, though the entablature becomes useless, the shaft has some function as a buttress, we are free to realise that the device is one of actual beauty. The Arch of Constantine, and the two other arches of the Forum, are evidence that the composition may be disposed and redispersed with excellent results. Nor must it be asserted that the Romans confined themselves to this merely applied use of the orders. The noble remains of the Temples of Saturn (B.C. 44), Castor and Pollux (A.D. 6), Vespasian (A.D. 94), and Antoninus and Faustina (A.D. 141), the Temple of Matuta (Augustan age) by the Tiber, and

¹ The fourth range is a nondescript order.

that of Vesta at Tivoli, are all proofs that the column could be used as a column and the entablature as a lintel even on Roman soil. In fact, it may be noted as almost a law of Roman architecture that the arch is not used in temple construction.

It will be observed that the Roman examples just mentioned are all of a religious, public, or monumental use: for the domestic architecture of the Romans we look to the remains at Pompeii, or, if we seek evidences of palace design, to the magnificent remains of Hadrian's Villa, on the edge of the Campagna.

Construction.

We have attempted in this brief explanation of the principles of Roman Classic architecture to deal with the question of the method of design only, but it is right to say a word on the constructive methods also. The great secret of Roman construction is the use of concrete. The vast buildings now exposed upon the slopes of the Palatine reveal the magnitude of the use which the Romans made of this composition as the internal material of their walls and even roofs; while the Pantheon affords an example of how a great dome (date 120 A.D.) might be formed by its employment. The wall-face was usually composed of bricks, of stone ashlar, or, in the case of special buildings, of marble.

Magna Graecia.

It would be improper to leave the subject of classical architecture without mentioning that there exist in Sicily and those parts of the South of Italy which were known as Magna Graecia, by reason of their extensive occupation by Greek colonists, many fine examples of temple architecture which are attributable not to Roman authorship but to Greek, being in fact products of that Hellenic art upon which the architecture of Rome was based.

Among these may be recorded the Temples of Paestum on Italian soil, and of Girgenti, Syracuse, and Selinunte on Sicilian.

II.

Christian Art.

The study of post-classic architecture in Italy has been rendered additionally difficult by the fact that different authorities have adopted different methods of nomenclature. The term *Romanesque*, for example, which by some writers is used to denote all Italian architecture up to about 1050, is by others specially applied to the work of the 11th and 12th centuries, and by others, again, extended to comprise all building that succeeded the Roman epoch and preceded the Renaissance. We shall therefore find that the names applied to the different epochs of this rather obscure period of art are to be received with caution, as being liable to produce at least as much confusion as convenience in study.

There is, however, no difficulty in recognising certain broadly marked divisions by which, without adding to the confusion by a fresh nomenclature, the traveller may be helped to grasp the main tendencies of the building craft of the Italian Middle Ages.

The Basilica.

The great fact in human history which followed the decadence of classic Rome was of course Constantine's recognition of Christianity. Churches began to be built; and from the fact that in the early days of Christian architecture the plan of church most favoured was based upon the arrangements of the basilica (an aisled, apsed, and colonnaded chamber used by the pagan Romans for magisterial and other business), the churches of this epoch are often termed basilicas, and the architectural style of them basilican. The fact of this

adoption is of extreme importance; for not only did this arrangement (an eminently common-sense arrangement) of nave, aisles, columns, and apse become the source from which nearly all Christian church planning has been developed, but even in its unmodified form the basilican church remained a favourite design with the Italians down to the 11th century, at which date was erected in this form the well-known Church of S. Miniato near Florence. It is at Rome itself that we find the best examples of this class of early Christian architecture; and among the many specimens there to be seen, such as the Churches of S. Giovanni in Laterano, S. Paolo, and S. Lorenzo,¹ the most typical in many ways will be found to be that of S. Clemente (date of lower church, A.D. 385).

Characteristics.

The special features we are called upon to note are: the *atrium* or fore-court, borrowed from Roman use and transformed in later days into the cloister of Gothic art, the crypt or under church, the apse or semi-circular east end, the position of the altar, the choir and its screen, and the *ambones* or reading-desks. The floors of these churches are frequently executed in bold serpentine designs of marble composed on a large scale, but with comparatively small tesserae arranged round larger central blocks (generally of porphyry).² The marble screens of the choir and the surfaces of the *ambones* are also decorated with a species of inserted glass mosaic, which found favour through all the stages of Italian

¹ These three churches are all of 4th century foundation, but each has been reconstructed or altered at later dates.

² Formerly this work was termed *Opus Alexandrinum*; but since the floors now extant are in most cases not those of the original churches, but the products of a later age, it is considered by modern authorities that they should be more properly called *Cosmatesque*, after the Cosmati family (1150 to 1299).

pre-Renaissance art. In point of constructive method, the observer will at once remark that whereas the classic Roman placed his arches between his columns or pilasters, the Christian has arrived at the system of springing his arches direct from the capital of the column. This, it should be said, is not a Christian invention: it was achieved gradually by the Romans in the later days of the Empire, but its use in the early churches inaugurated the subsequent practice of Gothic architecture. Again, it will be noted that the columns used are old columns taken from buildings of pagan use. The facility in Rome of obtaining old columns for such purposes largely influenced the design of these buildings, and forms the main point of contrast between the Roman churches and those which we have to consider next—the group of buildings of which Ravenna is the centre.

Circular Churches.

But before leaving the subject of Rome, it should be noted that side by side with the basilican type of church there existed a circular form of plan, which was for certain purposes regarded with equal favour. Hard by the Church of S. Agnese (A.D. 324, altered in 1490) is the circular building known as the Sepulchre of Santa Costanza (4th century). S. Stefano Rotondo¹ affords another example. Originally, it would seem, the form was chosen as suitable for tomb churches (though S. Stefano is not of this class); in the East the form became a favourite one for general church use, as giving opportunity for the employment of the dome; and on Latin soil it flourished as the accepted form for a baptistery. It may be looked upon as the parent of those circular churches of the Templars with which we are familiar in England.

¹ Consecrated 467, but possibly a pagan building before this date.

Ravenna.

The remarkable Church of S. Vitale (526) at Ravenna, which is conceived in the spirit of circular construction though its form is actually polygonal, is not one of the earliest of the Ravenna churches. This group, which merits special consideration, is divisible chronologically into two periods. The first, which may be called the period of Honorius (extending, roughly, from the beginning to the middle of the 5th century), includes the Cathedral, the Baptistery, the Archiepiscopal Chapel, S. Agata, SS. Nazaro and Celso, and the Churches of St. John the Evangelist and St. John the Baptist. The second period dates from the last decade of the 5th century and extends to the middle of the 6th. It is to this that S. Vitale belongs, and with it S. Apollinare in Classe, S. Apollinare Nuovo, the Mausoleum of Theodoric, and the Church of S. Spirito.

The absence of the opportunity of stealing ready-made columns resulted in the production of a new type of work, and the architecture of Ravenna is largely distinguished from the basilicas of Rome by the rich and rude elaboration of its capitals and carved decoration. The capitals, it will be noticed, are surmounted by a cushion-shaped excrescence which receives the springing of the arches, and survives in the 11th century Church of S. Miniato at Florence, already mentioned. There are other special characteristics also: the closed porticoes which replace the *atrium*, the circular campanili (contrasting with such square towers of Rome as that of Sta. Maria in Cosmedin), and finally the glorious richness of the mosaic decoration applied to apse, dome, or wall, which at Ravenna far exceeds the magnificence of any similar work at Rome.

Supposed Byzantine Origin.

It has been customary to attribute a Byzantine origin to the art of

Ravenna. Of its kinship with the work at Constantinople there can be no doubt, but there remains still unanswered the question whether some of the similar features of the two architectures may not be due to common descent rather than to direct translation. Much has still to be discovered concerning the origin and training-ground of those bands or guilds of masons who kept alive the spirit of art during the ages which are still rightly called dark.

The Ravenna school of architecture, whether we call it Italo-Byzantine or no, was not without its descendants in other places and later times. The Church of Parenzo in Istria (542), coeval with the latest work at Ravenna, is full of the same spirit, and so, indeed, is that of Torcello, 450 years later.

Were it not that St. Mark's at Venice is a building almost *sui generis*, it would be suitably placed among the products of this same school. Its construction dates from 977 to 1071, and though in many respects (chiefly matters of detail) it is akin to that architecture which, whether indigenous or transported, flourished on Italian shores even before the building of Santa Sofia at Constantinople, it has so many features of marked Oriental character that it is reasonable to attribute its design to direct Byzantine origin.

"Lombardic" Art.

We are now led to the consideration of that period of Italian building with which the name Lombardic is often associated. The term is possibly misleading; for though the works of this period (1050 and onward) correspond chronologically with the Lombard rule, and though the territory in which they principally abound is the land which, even to-day, is known as Lombardy, there is no proof that the activity which produced them can be

identified with the Lombard race. It is proper to mention, in this connection, that modern students of architectural origins have laboured with some measure of success to prove the Italian source of the ecclesiastical styles practised by other countries in the Middle Ages. G. T. Rivoira, in *Le origini dell' Architettura Lombarda*, makes of Ravenna no mere borrower from Byzantium, but a very mother of building craft; and Leader Scott, whose *Cathedral Builders* is based on the Italian work of Merzario, has sought to prove that a body of masons known as the Comacine masters were the originators of nearly all European mediæval architecture. However far from the truth this latter claim may be, it is fairly certain that, in the times of which we are now speaking, these masters had very largely a monopoly of North Italian building. It is even possible that the striking similarity between the "Lombard" architecture and the simultaneous work in the Rhine provinces is due to a northward rather than a southward march of craftsmanship.

Special Features.

Whatever be its genesis, the so-called Lombard style is one of the most beautiful and most natural of Italian architectural methods, and its characteristics are easily distinguished. In plan the churches adhere to the types already accepted—the basilican and the circular; the arches are still round, not yet pointed, and, with the sturdy capitals of the columns, present a similarity to the nearly coeval "Norman" of Northern Europe which is more than accidental. The west ends of these buildings generally offer to view a low pitched gable (corresponding to the outline of the roof), often containing a circular window, and nearly always distinguished, as are the flank walls and apse walls of the building, by

arcades which run along the eaves and up the slope of the gable. A profuse use is made of slight buttresses, or rather strips of flat masonry on the surface of the walls, and there are nearly always porches of a well-known and highly characteristic type, consisting of an obtuse gabled roof over an arch supported on columns, the bases of which are bedded on grotesque lions.

Examples.

There are many examples of the architecture of this period, such as the Cathedrals of Modena, Parma, Piacenza, Ferrara, and Novara; the last named a fine example, with an *atrium* and a baptistery. The well-known group of buildings at Pisa also belong to the style, — the Cathedral (1063), Baptistery (1153), and Leaning Tower (1174–1350), — and in them the characteristic external arcades are exhibited even to excess. At Piacenza there is, besides the Cathedral (1122), the Church of S. Antonino (1014). S. Michele at Pavia, S. Zeno at Verona (1139), with several churches in Lucca, are further examples, and among the best is the magnificent Church of S. Ambrogio at Milan, conspicuous as maintaining in a marked degree the ancient features of church arrangement — including the *atrium*. It will be noticed that, owing to the scarcity of good building stone in some parts of Northern Italy, great use has been made of brick in the construction of these churches. The same conditions did not prevail in the South of Italy, where there exist a number of excellent buildings of the period, showing many of the architectural characteristics of the Northern work. S. Nicola and the Cathedral at Bari were dedicated respectively at the beginning and end of the 12th century, and there are other important churches of similar style at Bitonto and Matera. The date of the latter,

A.D. 1000, would seem to disprove any idea that this architecture is due to the Norman occupation of Southern Italy.

Gothic Art.

It is perhaps not to be expected that Gothic art, as we Northerners understand the term, should find a home in the Italy which named it "Gothic" in derision. Yet Italy is not without examples of an architecture which, because it is contemporary with Northern Gothic and has some of its elements, is generally known by the same name. Southern Italy is naturally less rich in such examples than Northern. Rome, unless one reckons the not very creditable Church of S. Maria sopra Minerva, is without a specimen, but Orvieto can show a remarkable cathedral in the new style dating from 1290. Its front is extremely rich, the spiral columns of the porticoes are gemmed with mosaic of the kind already alluded to as being found in churches of the basilica type, and, though the central arch is semicircular, the side arches, which contain the end windows of the aisles as well as side doors, are filled with tracery. It will be observed that the front is rather a façade than an actual expression of the section of the building. In fact it marks, not indeed the beginning, but an emphatic stage in the unreasonable tendency which in Italy, as in most countries, has led architects to make their frontages belie the actual constructions which are placed behind them. With the Church of Orvieto is associated the name of the Pisani, a family who left their mark as architects and sculptors on other towns besides their native Pisa. The celebrated double Church of S. Francesco at Assisi (1228) is generally credited with being the first of the Gothic buildings in Italy, and its authorship is ascribed to a German of the name of Jacob.

Italian Characteristics.

A study of the Cathedrals of Siena (1243) and Florence (1298), and of Giotto's Campanile (1324), which adjoins the latter, will convince anyone whose eye is familiar with French or English work of the 13th and 14th centuries, that the aims and conditions of the art in Italy were essentially different from those recognised in Northern Europe. Brilliancy of surface decoration in marble, alike inappropriate and impossible in the North, takes the place in Italy of richness in mouldings and variation of surface. In Siena Cathedral (1243) the strongly alternating bands of contrasted marble are almost more than a British eye can understand; and the tame panelling which decorates the exterior of the Cathedral at Florence hardly atones for the richness of the material for the poverty of its design.

Giotto's Campanile (1324) is a structure so much loved as to make us hesitate in suggesting that in the matter of outline it has its deficiencies. At Milan, again, we are confronted with a building so dear to the heart of most travellers, that we shrink from pointing out how far its merits are removed from architectural virtue. Milan Cathedral (1385-1418), with its incrustation of statues, its marble walls, its columns on which clustered figures serve for capitals, its sham vaulting, and its stupendous size, will always receive a certain homage; but as a link in Italy's architectural history it does not command the attention which its reputation would lead one to expect. In *motif* it is really Cisalpine, a piece of Germanism; Milan can show truer Gothic work in the Churches of Santa Maria del Carmine, and the Hospital; Genoa has a fine Gothic building in the Cathedral, Bologna in San Petronio, Verona in S. Anastasia. Here also we see good work of the 14th cen-

tury in the tombs of the Scaligers, and in the excellent Campanile.

At Cremona, the palace of the Jurisconsults is an evidence of the rather dull adaptation of Gothic art to civil needs which prevails in several North Italian towns.

Venice.

It remains to speak of Venice, which in Gothic architecture, as in other matters, stands apart from the rest of Italy, if not from the rest of the world. In fact, though most authorities are agreed to ascribe to Byzantine influence the richness and intricacy of Venetian work, there is little if any precedent in the architecture of the East for such traceries and arcades as we see in the Doge's Palace and in the well-known Cà d'Oro, both of which belong to the middle of the 14th century. As a composition, the Doge's Palace is a little unfortunate. At its base is a fine arcade, recalling the nave of an English cathedral. Above this is placed another series of arches, forming, with the circular openings which surmount them, a rich network of tracery; but these two stages of comparatively slender elegance are surmounted by a wall of solid brickwork—no doubt an unfortunate afterthought, which presents the effect of crushing its supports. There is, moreover, a carelessness about the arrangement of the windows in this superstructure, and a want of elegance in the decoration of the parapet, which go far to mar the general effect of a building which is deservedly admired for the beauty of its lower portico. The Cà d'Oro, a palace on the Grand Canal, has not the same faults as the Ducal Palace. It is a complete design; but it will be noticed that it is rather a collection of beautiful parts than a composition, and that, in contradistinction to the Gothic work of other localities, it shows no traces of its roof-lines upon its front. Indeed

this criticism as to the lack of constructive composition, and the rather unfortunate concealment of roof-form, is one that applies to most of the Gothic buildings of Venice. They are full of beautiful details, but lack totality of effect.

III.

The Renaissance.

The artistic movement which is known as the Renaissance may be said to have taken its rise in the first quarter of the 15th century. It consisted of an effort to revive in literature and other arts the spirit and forms of classic times; and it must be borne in mind that the architectural development, to which we are sometimes accustomed to restrict the term, was in reality but one of the aspects of a many-sided intellectual conspiracy. Its result, so far from being the failure that one might have anticipated as the issue of a somewhat fanciful artistic experiment, was the permanent enrichment of the world by two centuries of undoubted art. It would seem that the Renaissance was to the Italians not merely a new birth, but the positive return to an existence suspended for a thousand years. In the realm of literature it is true that by the invention of printing and the unearthing of classic writings men's minds came fresh upon an ancient and forgotten civilisation, but in the sphere of architecture this was not wholly the case. Many elements of classic tradition may almost be said to have been kept alive all down the Middle Ages, and there were artists at work before the dawn of the Re-birth who heralded its arrival by a spirit of production which, though closely akin to that of the Renaissance, was rather the spirit of survival than revival.

Personal Art.

In approaching the consideration of this last stage of Italian archi-

itecture, we are confronted and confused by the multitude of names. We are at last in the age of specially personal architecture. In the early epochs, where a name here and there survives, it is generally the name of one man among many who collaborated in a building; but in turning from the mediæval to the Renaissance architecture we realise the great contrast that exists between them, as being respectively the impersonal and the individual stages of the building art.

It will simplify our view of this subject if we take three dates as representative of certain stages of the movement. The first of these is the middle of the 15th century, in which there stands as a landmark the Church of San Francesco at Rimini, associated with the name of Leo Battista Alberti as its architect. We find the middle of the next century (1550) punctuated, so to speak, by Palladio's great work, the Palazzo della Ragione (sometimes called the Basilica) at Vicenza; and finally, in 1650, we see the work of the Venetian Longhena, whose most conspicuous building is the Church of Santa Maria della Salute, on the Grand Canal.

These three men and their works represent typically three epochs of the Renaissance. To call them the rise, the culmination, and the decadence would be misleading, for Palladio does not really mark the climax, nor is Longhena a fair specimen of the collapse. Each period has its characteristics, though of course there is no hard-and-fast line of division to be drawn between them; moreover, the first 100 years witnessed a much greater progress in art than the second.

Alberti and Brunelleschi.

We have purposely selected Alberti as the representative of the first stage, in spite of his not being

the actual pioneer of the movement, for the reason that his own intellectual inclinations, which were as much literary as architectural, reflect in a marked degree the comprehensive spirit of the Renaissance. Further, his productions (among which are specially chronicled, besides the Church at Rimini, that of S. Andrea at Mantua (1472) and the Rucellai Palace (1481) in Florence) have about them a certain inchoate, tentative character, which is in a way more representative of the initiation of the revival than are those of his contemporary Brunelleschi. The first success of the latter artist was as much a triumph of Engineering as of Art, namely, the great dome of the Cathedral at Florence (1421), but it was rivalled by his almost contemporary design of the Pazzi Chapel, which, though the earliest of the decorative works of the Renaissance, is nearly perfect from an architectural point of view. You realise, as you look at its exquisite portico, that the author has indeed been to old Rome for his inspiration, but that he has worked with a delicacy new to the art he so humbly copies. A greater than Rome is here: we are face to face already with the unexplainable secret of the Renaissance.

"Quattrocento"¹ Art.

Among Brunelleschi's other works are the Florentine Churches of S. Lorenzo (1425) and S. Spirito (1433), in both of which there occurs a feature to which attention should be paid. It will be observed that the arches of the nave, instead of springing directly from the capitals of the columns, are separated from them by a member which is nothing more than a portion of "entablature," in the old Roman sense. There is not much to be said in favour of this

device, which even the Romans had abandoned in the later days of imperial architecture; but it was a favourite practice all through the Renaissance, and was used in some of our London churches of the 17th and early 18th centuries.

Brunelleschi was the author of one of the celebrated Florentine palaces—the Pitti (1435). These buildings have so distinct a character, and present to outward view so little of the columnar treatment which is associated with Classic, and revived Classic, architecture, that a traveller would not at first sight recognise them as examples of Renaissance work. It is indeed thought by some authorities that in such buildings as the Medici (Riccardi) Palace by Michelozzo, and the Strozzi (1489) by Cronaca, we are to see a conscious imitation of Etruscan as well as Roman method. A great and important building of the early Renaissance is the Certosa, near Pavia (1491), or rather such parts of it as were not completed in the Gothic age, to which the Cathedral of Milan belongs. The great façade of this monastic church, erected in 1491, is a magnificent monument of "quattrocento" art. It is perhaps rather a display than a composition, and the multitude of the names that are associated with its compilation accounts alike for its lack of unity and its excellence. For true delicacy it can scarcely be surpassed: it is the brilliant outcome of a brilliant period; but a more consistent design of the same date, though on a much smaller scale, is to be seen in the delicate front of Santa Maria dei Miracoli at Brescia (1495). To give anything like a complete list of the architects or of the buildings which represent the opening phase of the Renaissance would be impossible here, but before passing on we should at least mention Brunelleschi's Cloisters at Santa Croce, Florence (1435), the Oratorio of San Bernardino at Perugia (1459), the

¹ Quattrocento is the name given by Italian writers to the 15th century (14—).

Colleoni Chapel at Bergamo (1475), the exterior of Como Cathedral (1486), various works in Venice by the brothers Lombardi, and, at Milan, the Church of Santa Maria delle Grazie (1492) and the Cloister of Sant' Ambrogio (1492). This last work, which is attributed to the great master Bramante, leads us on to the second stage of the Renaissance.

Bramante and Rome.

We have observed that Palladio is not to be looked upon as representing the climax of the Renaissance; the reason being, that in spite of his great claims as an architect, and as a regulator of architecture, he comes, chronologically, at the close of the highest period, and the very work which he set himself to perform is, so to speak, a symptom of the decay which had set in. In considering the progress of art which led up to Palladio, it will be noticed that whereas in the first 50 or 60 years of the Renaissance Florence was the centre of activity, the early half of the succeeding century (1500-1550) saw the partial transference of that activity to Rome. Bramante, who had worked in Milan from 1475, went after some twenty years to Rome, where his first works were the choir and cloister of Santa Maria della Pace (1494), followed, in 1502, by the small circular "Temple" adjoining the Church of San Pietro in Montorio, which is an extremely refined and beautiful piece of miniature architecture.

Of his subsequent works we will here only mention the Cancellaria (1495), a palace whose outward simplicity and solemnity recalls in a degree the homes of the Florentine nobles; but it is to be observed that from Bramante are to be dated the characteristics of the second phase of the Renaissance. The first stage had in it an admixture (certainly a beautiful admixture)

of elements which were not strictly classical: there were in it touches of the Byzantine, Romanesque, Etruscan, and Gothic art; from his time onward, though not by any means as a result of his influence alone, the work of the revival became for a time more purely classic.

The XVth Century.

His contemporaries Antonio Sangallo, B. Peruzzi, Sammicheli, and Sansovino were also the producers of buildings which, without sacrificing their functional use to academic fantasy, were stricter in detail, more classic, more Roman, and perhaps less picturesque than the works of their predecessors. Before the building of St. Peter's was intrusted to the great Michel Angelo, the work was in the hands of Bramante, and both Peruzzi and Sangallo had then worked under him as assistants. To Sangallo is to be attributed the Farnese (1519) Palace, and to Peruzzi a number of Roman houses, among which the most attractive in many respects is the Palazzo Massimi alle Colonne (1529), standing in what is now the Via Nazionale. The Roman school had its influence in the North. Sammicheli's work is largely in Verona, and includes the Palazzo Pompeii (1530) and the more beautiful Palazzo Bevilacqua (1527). He further erected at Venice the noble Palazzo Grimani (1549). Venice was also the principal field of Sansovino's art. He is to be respected as a great artist. His Palazzo Cornaro della Cà Grande (1532), and the very effective Library (1536) which stands as pendant to the Doge's Palace, are masterpieces of orthodox design tempered by discreet and judicious invention. The painter Giulio Romano built, about 1530, the Palazzo del Té at Mantua, a building which has a great reputation, but is not so attractive as the Palazzo Reale in the same town, and of about the same date.

Raphael and Michel Angelo.

We have yet to speak of two great names that fall into this period — Raphael, and Michel Angelo. Raphael's architectural fame is connected with the Pandolfini Palace at Florence, which was probably erected after his death (1520); and if it be true that the work is from his designs, his capacity as architect as well as painter is well proved. He was also associated at one stage with the building of St. Peter's, and produced a complete plan for the great work. Michel Angelo's fame would perhaps be diminished if it rested only upon his architecture. His principal building enterprise was, of course, the completion of St. Peter's (1546), the work of his old age. It is unfortunate that, owing to later additions, the church, as viewed from its own forecourt, exhibits but little of Michel Angelo's own handiwork, and it is difficult to determine how far the architect was committed to the colossal scale adopted in the interior by the intentions of his predecessors, Bramante and his pupils. This, at all events, may be said to Michel Angelo's great credit: that having undertaken the erection of this almost superhuman pile, he carried through his task as only a man of superhuman genius could have done. If size be not a legitimate element in architectural grandeur, it is at all events true that great size is a fertile cause of failure in design. Michel Angelo conspicuously avoided that failure, and produced a work in which the proportions are so good that its size, which is its glory, is forgotten.

Licence.

But in the greatness of the new Roman art were the seeds of its decay. Michel Angelo, the giant artist, was himself a sinner in his virile strength. His very inventive power, and a certain theatric

element in the painter's side of his nature, led him at times to abuse the very elements of design. The Medician Sacristy at Florence (1523), in which the sober ingredients of construction—column and beam, window and door, forms of roof and forms of arch—are flung together in a meaningless congeries, will illustrate, though not in its acutest form, the insincerity in which even a great man may indulge. Giant-like, he began to take masonry for his plaything, and the smaller artists were ready to follow suit.

The Purists.

Palladio, and in a measure Vignola, initiated at this stage an appeal to strict normality in the proportions of the orders. They looked to the Roman writer Vitruvius as to a kind of Holy Writ of Architecture, and they determined that, as far as archaeology could make matters clear, architecture should be a matter of strict adherence to type in all questions of detail, propriety, and proportion. It is easy to find fault with Palladio as a cold formalist, and to say that true art consists, not in mathematical proportions, but in that finer balance of parts which is the result of a skilled eye. But he did a great work. His writings on art, which have commanded European respect, are in themselves a great means of cultivating that trained eye which is so much desired, and his actual works, though in some cases executed in inferior materials, are distinctly admirable. His great Basilica at Vicenza (1549) is a truly noble essay in superimposed orders, and his Churches of San Giorgio (1560) and of the Redentore (1576) at Venice are no mean contributions to the architecture of a most architectural city.

The Ending.

The history of the post-Palladian Renaissance is not one that need

call for much of a traveller's attention. There are certainly beautiful buildings of late date, and the name we have selected, that of Longhena, as being a landmark of the 17th century, is one that may worthily rank with the greater names of earlier years; but for the most part the story of Italian art, after Palladio, was the history of a decline. Those who followed him in the desire for strict propriety, did so with more accuracy than art, and a greater number went the way of artistic licence, which ended in that florid decadence which is known by the terms Baroque and Rococo. The chief names that stand out as belonging to men who were something of architects and not merely wanton inventors, are Giacomo della Porta and Domenico Fontana, who finished (after Michel Angelo's de-

signs) the dome of St. Peter's (1588); Maderna, who added to the nave of the same building and built the façade (1612); Bernini, who, though sometimes extravagant, erected in a fit of moderation the great colonnades that lead up to its doorways (1629), and in a less-restrained mood designed the baldacchino; Galeazzo Alessi, who enriched Genoa with several palaces; and finally, Baldassare Longhena, who at Venice erected the Palazzo Pesaro (1650) and the Church of Santa Maria della Salute. The Pesaro Palace is, indeed, something of a parody on the manner of Sansovino, but the Church of Our Lady of Health, for all its marked departures from precedent of form, is a most able composition, worthy to occupy, as it does, almost the finest situation in Venice.

GREEK ART IN ITALY AND ROMAN ART.

By E. BURTON-BROWN.

FOR a general survey of Greek art there is more complete material to be met with in the Museums of Italy than even in those of Athens or of London. The Roman victors, covetous of the world-famed productions of Greek sculptors, carried off thousands of statues and reliefs from the Greek lands which they conquered, and filled the city with their spoils. Every wealthy Roman laid claim to a taste for art, and a demand arose for innumerable copies, both during later Republican and throughout Imperial times. The actual Greek originals that survive in Italy are very few and far between, but chance has preserved a vast selection of more or less modified Græco-Roman copies, and through these we have our best means of tracing the various developments of Greek art in successive epochs, and at its different centres. It is with these Romanised copies that the great collections of Italy—and indeed those of France, Germany, etc., also—are mainly filled, and upon them we must inevitably depend for much of our knowledge of Greek sculpture.

Among the many characteristics which the Romans shared with the Etruscans was this love of acquiring the artistic work of Greece, and the desire to copy it. To the Etruscans vases had been readily procurable, while statues, except small statu-

ettes, were upon the whole beyond their reach. They imported vases in great quantities, and they imitated them in Italy; sometimes very badly, and sometimes so closely that only a careful inspection can distinguish copies from originals. Here, however, the parallel ends. The fragile vases brought over by the Etruscans remained buried in their tombs, and were preserved safely, while thousands of Greek statues stolen later by the Romans, whose bronze and marble seemed almost indestructible, were being melted into colossal statues of Emperors, or in the Middle Ages into cannon, or were being burnt into lime. The tombs of Etruria have stocked the vase collections of Western Europe, and among these none are more interesting than those of Naples, Florence, Bologna, Rome (Gregoriano and Papa Giulio), Bari, Corneto, etc.; but much as can be learned in Italy of this most characteristic of all forms of Greek art, any detailed description of it would be out of place in a brief paper like the present.

The Græco-Roman copies of statues were in the majority of cases made from works which had been brought to Rome, but a certain number represent famous statues which were not carried away from Greece. Many of those made in Rome were actually the work of

Greek artists living there ; but their inspiration had died with the existence of Hellas, and their art had little in common with that of earlier times, especially since they were but hired to please a Roman patron. The latter, we may be sure, was usually content to be able to point out his possessions as "after" some famous statue, with no very critical notion of the subtler qualities of the original which had been lost. The copies he ordered were sometimes meant rather to grace a portico or garden than to be examined as individual works of art, and the result is that they vary very greatly, both in fidelity and also in excellence of workmanship. There are many instances in which we can compare two copies of the same original—as, for instance, the magnificent Vatican copy of the Nemesis of Agoracritos, and the very Romanised one in the Capitol.

And yet, imperfectly though it be, Roman copies do reflect for us hundreds of Greek statues which but for them we must irrevocably have lost. They enable us, when we have learned by experience to separate the genuine original quality from the copyist's modifications, to arrive at a continuous story of Greek sculpture where we should otherwise have had only a few isolated examples. What is more, they represent in many cases the masterpieces of the men most famous in antiquity, whereas our scattered originals are almost always nameless and minor work.

In order to give at a glance an idea of this contrast we will start with two lists, the first comprising all the Greek originals in Italy (and there are some who doubt whether many even of these be not really copies—those marked *), the second comprising a few only of the Græco-Roman copies in Italy which can be identified as representing important works of great and famous sculptors, often such as are described or mentioned by classical writers.

I. GREEK ORIGINALS IN ITALY.

Archaic grave reliefs—

The "Leucothea" relief of }
Villa Albani. } Rome.

Two stelæ, Conservatori.

Archaic head of }
Aphrodite. } Ludovisi Collection,
Reliefs of the } Terme, Rome.
Throne.

*Torso of Athene. } Terme, Rome.
*Head of a Muse. }

Relief of the Daughters of Pelops with
Medea. Lateran, Rome.

*Spinario. Bronze statuette. Con-
servatori, Rome.

Relief of a horseman. Villa Albani,
Rome.

*The "Idolino." Bronze. Museo
Archæologico, Florence.

*Meleager (head only). Villa Medici,
Rome.

Medusa, or Sleeping Fury. Head in
high relief. Terme, Rome.

To these may perhaps be added
the following Hellenistic works, *i.e.*
works from the local centres into
which Greek civilisation split up
after the dissolution of Alexander's
Empire:—

*Dying Gaul. Capitol.

*Gaul killing his wife. } All from
Terme. } Pergamon.

*Head of a dead Persian. }
Terme. }

Laocoon. Vatican. } Rhodes.

*Dirce Group. Naples. }

II. COPIES (NOW IN ITALY) OF IMPORTANT GREEK STATUES.

Harmodius and Aristogeiton, after
Critios and Nesiotes. Naples.

Apollo. Terme. } Both after great Attic
Female head in } originals of about
Venice. } 470 B.C.

Marble head in Bologna. Pheidian in
type, probably after the Lemnian
Athene of Pheidias.

Athene. Copy of Pheidias' Parthenos.
Terme, Rome. (Head does not
belong.)

Bronze head in Naples, identified by
some with Pheidias' Amazon.

Replicas of the Venus of the Gardens of
Alkamenes, Borghese, Terme, etc.

Nemesis of Agoracritos. Vatican and
Capitol.

Myron's Discobulos. Palazzo Lancel-
lotti, Vatican, Capitol.

Marsyas of Myron. Lateran, and Bar-
acco Collection.

Head of Perseus. Antiquarium, Rome.
From some great 5th century
work, perhaps Myron's.

- Polycleitos, Amazon. Vatican.
 „ Doryphoros. Vatican and Naples.
 Cresilas, Perikles. Vatican.
 Athene (called Velletri type). From a great 5th century statue. Rome, Antiquarium and Conservatori.
 Praxiteles, Aphrodite of Cnidos. Vatican.
 „ Faun. Capitol. Two copies in Vatican, Borghese, etc.
 „ Apollo Sauroctonos. Vatican and Florence.
 Scopas, Niobe Group. Florence.
 „ Meleager. Vatican.
 Leochares, Ganymede. Vatican.
 Eutychides, Antioch. Vatican.
 Lysippos, Apoxyomenos. Vatican.
 „ Alexander. Capitol.
 „ Ares. Ludovisi Collection, Terme.
 Polyueucdos, Demosthenes. Vatican.
 Many famous Hellenistic works, such as the Boy with the Goose, of Boethius. Capitol.

Even a short examination of one of the Greek originals mentioned, in careful comparison with Roman copies, will show that the former have a certain softness and freedom of touch and quality which is entirely wanting in the latter. The Roman copyist's work is always mechanical, while the Greek master seems to have worked stroke by stroke upon the marble, hardly guided save by his own conception of the finished result, and the surface obtains a peculiar living freshness. It is a pity, however, while recognising this difference to the full, to underrate the value of copies, as enabling us to re-create for ourselves the story of Greek artistic development.

THE ARCHAIC PERIOD UP TO 475 B.C.

As we are dealing with Greek art only as represented in Italy, and not as a whole, there is no need to enter here upon the vexed question of the relations of the Greek civilisation with that which preceded it in the *Ægean*, and of Greek art with Mykenean and Cretan. Greek art proper may be said to have its beginning in the 6th century B.C.

Even in its most primitive efforts it showed always a strong desire to grapple with the problems of form, texture, and anatomy, and also its characteristic power of seizing the essential and disregarding the merely transient and accidental features of every subject, and so creating, not merely a series of individual forms, but a real type. Even the crude archaic Greek statues reflect, each one of them, the artist's own point of vision, or, if we prefer to call it so, his artistic ideal—they are, that is, his creations, and not merely repetitions of nature.

The chief task of the archaic sculptor, however, was to overcome technical difficulties. In this he only gradually succeeded, and it is but natural that his somewhat ugly productions did not attract the Roman collector so much as later work. Relief work proved easier than sculpture in the round. We have mentioned in List No. I. a few archaic grave reliefs still existing in Rome, and to these we may add the various copies of another, dating somewhat later, which must have been very popular. It is the so-called "Penelope" of the Vatican, really a woman carved in high relief, mourning over a tomb. The head attached to the Vatican copy does not belong to it, but there is a copy of the real head in the Terme.

The dilettante Roman connoisseur had a fancy for antique things, but he was usually content, instead of having archaic originals copied, to favour those free reproductions of their style which are called "archaistic," *i.e.* sham archaic. Here the workman's more advanced knowledge and skill are generally quite evident, especially in the modelling, in spite of his imitation, and often his exaggeration, of archaic rigidity of features and drapery. Perhaps the best, but by no means the only, example of archaistic relief work in Rome is the round puteal with the twelve gods, at the end of the long corridor

of the Capitol. Of archaistic statues a good example is the so-called "Venus of the Esquiline" (in the Conservatori), where the archaic type of features and hair is combined with a soft Roman modelling of the bodily forms. The statue represents a nymph or a girl bathing.

Archaic statues stood firmly upon the whole of both feet, and when, as often happened, action and movement were portrayed, the muscles were tense and contracted, and the effect was one of great violence. The earliest upright statues were differentiated but little from the xoanon image, the upright pillar of stone, or the tree trunk, upon which a head and feet were carved, together with a few lines to indicate garments or the sex. The thickness from back to front of the lower part of early female figures, such as the Athene torso of the Terme, shows plainly the influences of this first idea of a statue. Such must have been the figure into which was inserted the colossal archaic head of Aphrodite in the Ludovisi Collection (Terme Museum), a most important piece of archaic work, in Rome. It is an excellent example of the mannerisms of the time: the exaggerated thickness of the upper and lower eyelids, the too great length of chin, the flat cheeks, the fixity of the lips, the hair combed smoothly down from the crown of the head, and once finished in paint, while little tight rings of curls, some of them originally inserted in bronze, frame the forehead. But it is none the less an instance of that sweetness of expression which the Attic sculptor already succeeded in suggesting, in spite of his want of skill.

The group of the Tyrant-Slayers at Naples dates from a few years later, and shows some of the same peculiarities. We must, of course, strike off in imagination the modern head of Aristogeiton, and substitute the bearded head, in the style of that of Harmodius, which repre-

sentations upon coins show him to have had in the original. With regard to bodily forms, the figures show the characteristic archaic shoulders, too wide in proportion to the hips, and the whole frame built up as it were out of a series of planes, set at an angle to one another and imperfectly welded together. These two defects are noticeable in somewhat later work, such as the Apollo of the Terme (see below), and in the statues of Myron. We shall see for ourselves, however, that the latter, the first great master of the treatment of the figure in movement, improved immensely upon the Tyrant-Slayers. Their action seems to be, as it were, arrested, so that they look like statues, whereas Myron was able to suggest a continuous movement, so that his figures became, as the old classic writer expressed it, instinct with life.

THE PERSIAN WARS.

THE ART OF PHEIDIAS AND HIS FORERUNNERS.

The invasions of the Persians were the turning point of Greek art, as of Greek history, and they ended the archaic period.

1. The strong impulse of patriotism, called out by the necessity for resisting absorption into the apparently overwhelming Empire of Persia, expressed itself in an outburst of art, just as the patriotism of Elizabeth's age in England, and the resistance of the power of Spain, produced Elizabethan literature.

2. Religious gratitude to the gods who had saved Greece from Persia led to the erection of numberless new statues and shrines to them. It did more than this—it's fervour produced, in the work of Pheidias and his school, that lofty ideal of gracious majesty and solemn sweetness which was the true expression of Greek feeling towards the gods in the 5th century; it gave rise to that passionate desire to worthily represent them which consummated,

according to Quintilian, in the Zeus of Olympia, in whom Pheidias "added something to the received religion."

3. The temporary unity of the Greek States against Persia led to a fusion of their different racial characteristics, especially of Doric severity with Ionic grace, and saved the latter from its tendency to over-elaborateness.

4. The war-fund subscribed was partially used by Perikles for the beautification of Athens, and thus went to encourage art.

5. The Persians overthrew and destroyed most of the statues in Athens, and thus the artists of the newer age were not surrounded by archaic models, and could work upon fresher, freer lines.

Perhaps the most interesting moment in the whole story of Greek sculpture is that immediately succeeding the war. The genius of Pheidias has not yet brought forth the perfect work, yet its elements are freed from the trammels of extreme technical difficulty. The artist is still compelled to that struggle for entire mastery of his material which ennobles all art; he is still very far from that fatal facility which shall lower the aim because decreasing the effort, of his successors.

Of this peculiarly interesting and important time Rome is very rich in worthy examples. Let us take first the Ludovisi throne reliefs (Terme Museum), for of these it has been truly said that even had we all the noble Greek reliefs which have irrevocably disappeared, probably none would surpass this in its exquisite perfection. The subject of the front scene is called the Birth of Aphrodite, and perhaps rightly, but the rapt mystic expression of the rising figure seems hardly appropriate to a goddess. More probably she is a woman bathing in the Ilissos preparatory to initiation into the Eleusinian mysteries, and robed by attendants, not by the Horæ of legend. The composition is an exquisite symmetry of dipping curves,

less or more acute; and there is yet another sense in which this wonderful relief is an example of the noble subordination of imagination to the conventions of art, and of the added beauty arising therefrom. In all relief work of the great time the sculptor carved back from the surface of his marble, and treated that surface as a front plane. He made for himself a back plane also, and placed his figures between the two. In the Parthenon frieze, for example, the chest of a youth standing in front of a horse reaches the same forward plane with the horse's haunches and neck. In the Ludovisi relief the arm of an attendant maiden lies across her knee, but the knee is actually as far relieved from the background as the arm itself. Such conventions were natural to the instinctive feeling of the Greek for the rightful effect to be produced in any one form of art, and for its proper laws. Greek reliefs gained from their method of treatment a clear simplicity of outline analogous to that of vase painting, and peculiarly adapted to the dim light of a temple or the diffused light of the colonnades in which friezes were seen.

The facial forms of the Ludovisi Throne reliefs show the same archaic peculiarities we have already mentioned. The eyelids are still too thick and the chin too long, but we stand upon the threshold of perfect art. The artist feels to the full, and can carve, the quality of texture; notice the heavy dripping hair, and the difference between the thick woollen folds of the Doric chiton worn by one of the attendants, and the long soft linen Ionic chiton of the other.

The sides of the throne have reliefs of priestesses, whether of the Mysteries or of Aphrodite. One sits nude upon a soft cushion, the other, veiled for the act of sacrifice, burns incense. The whole is carved on a peculiarly coarse-grained marble, and must have been finished in colour—witness, if proof were wanting, the sandals of the latter

priestess, whose straps are not carved, and must have been painted in. We can trace the same peculiarities of Greek relief in two other, somewhat later, but still 5th century, examples. One is an original of Medea with the daughters of Pelops, in the Lateran; the other represented Eurydice, Orpheus, and Hermes, and is traceable through several copies: the best in Naples, a fragment in the Terme, a much worked-over example in the Villa Albani. The purpose for which such reliefs as these were intended is not very certain; they represent scenes from tragedies, and may have been votive offerings by the leader of the chorus after a successful first performance. Another relief of about the same time would seem to have been in Rome, and very popular, representing a series of dancing mænads carved round a circular base. A most beautiful copy of one of them is in the Conservatori Museum, and three of them appear again on a Roman rhyton from the gardens of Mæcenas in the same room, and in innumerable other copies.

The greatest statue in the round of this early 5th century in Italy is the Apollo of the Terme. It is proved to be only a Roman copy, by the technique of the supporting tree-stump with its drilled holes, but the splendid and careful work of the back (the statue turns on a pivot) proves what an admirable copy it is. The front of the torso was worn flat by the water, year after year, when it lay in the bed of the Tiber. The figure stands on the whole of both feet in the early manner, but the bent knee gives some freedom of attitude. The combed hair and tight curls, the wide shoulders, and the angularity of the modelling recall archaic work, but the beauty of the statue is the majesty of the bearing and the sweet and gracious smile. Such indeed did the athletic youthful sun-god seem to the Greeks at this time, and there is no reason to explain away his graciousness by

supposing it to have been intended for one special recipient, or to express one aspect of his divinity. It has been suggested that the Apollo may be a copy from the group at Delphi by Pheidias, representing the god crowning Miltiades, presented by Athene, but it is hard to think that Pheidias himself ever worked in so archaic a manner; it may, more probably, be a copy of the Apollo Alexikakos (Deliverer from Evil), of Kalamis, who was famous for the sweet smile he gave to some of his statues. It is more interesting, however, than any question of actual identification, to recognise that we have here a certain example of the school of sculpture in Athens amidst which Pheidias grew up, to see how both the ideals he expressed, and the facial and other forms which he used, were native to his city and his age, and rather perfected than invented by him.

In the museum in the Doge's Palace at Venice there is a bust of a woman, likewise of the early 5th century. Another copy is in the Louvre. Recently an inferior, much Romanised, copy was discovered in Rome with the body, which has made a reconstruction of the whole statue possible. Several replicas of the headless body exist; the best was found at Canea. The statue was the portrait of a dignified Greek lady, dressed in the Ionic chiton, and veiled over the head and to the knees with the long outer cloak which a Greek woman always wore in public. The lady is supposed, with some probability, to have been Aspasia, the mistress of Perikles. The beautiful face is, like all true Greek portraiture, much idealised.

It is a natural step from these two to the wonderful Bologna head. Here again is a marble copy from a 5th century Attic bronze original, and Furtwängler claims that that original was the youthful "Lemnian" Athene of Pheidias which stood upon the Acropolis. He found that a cast of the head fitted

perfectly a beautiful torso of the unarmed Athene at Dresden, and casts of the statue thus completed are to be seen in many good cast museums. The Lemnian Athene was called "the beautiful one," and Lucian singled her out from among the works of all Greek artists for the lovely contours of the face. The Bologna head has the same round skull, broad brows, and delicate chin as the Terme Apollo; the same firm full lips, and hair cut with a fillet, round eyeballs and widely-opened eyes. But the archaisms, and among them the little ring-like curls, have disappeared. The advance upon the Venice head is similar. On the other hand, the head is closely akin to the bronze female head at Naples, from Herculaneum, which Furtwängler claims as the Amazon of Pheidias.

Perhaps, however, the best idea of all of the majestic ideal of the Pheidian school may be gained from the fine copy of the Nemesis of Agoracritos, his favourite pupil, in the Rotunda of the Vatican (wrongly called Ceres). Resistless fate stalks calmly down upon mankind clear-eyed and solemn; the type is entirely Pheidian, and not less so the broad treatment of the simple drapery.

MYRON.

The classic critic declared that Pheidias best portrayed the divinity of the soul, Myron the animation of the body, Polycleitos pure artistic rhythm and balance, *i.e.* harmony of line. The complete copy of Myron's famous Discobolos in the Palace of Prince Lancellotti is inaccessible, and may neither be cast nor photographed. The best idea of the original may be obtained from the restoration in plaster in the Museo delle Terme (*infra*, 433). The athlete looked backwards towards the heavy weight he was to throw, having already measured the line of its direction with his eye. He is thus represented at a moment of two contra-

dictory movements; recoiling, in order the better to cast forward the disc. It is a motive which appears to have been found in other works of Myron, suggesting, as it does, a succession of actions, and so making his statues seem alive. His Ladas, we are told, reached forward to the goal, yet sank fainting as he reached it; and the Marsyas of the Lateran copy springs back in horror at the curse of Athene, as he picks up the pipes which she has dropped. In the Antiquarium (near the Colosseum; *infra*, 209) is a fine head of Perseus, of which there is a replica in the British Museum; some authorities have thought them both copies after Myron's Perseus. An attribution for which there is more to be said is that of the little bronze Spinario in the Conservatori. It has the same lithe, flat bodily development as the Discobolos, and the same rather mask-like type of face as the copies of the head of the latter; the hair, too, is archaic, as the hair of Myron's statues was. The boy would seem to have been victor in some race of youths, in spite of having wounded his foot, and the statue would thus be, like the Discobolos, and like so many of the famous works of Polycleitos and others, a commemorative votive statue of a victorious athlete, set up near the racecourse. In this connection one other example in Rome must be mentioned—the Running Girl of the Candelabri Gallery of the Vatican. She wears the short tunic of the maidens who raced at Olympia, and although she is perhaps rather too archaic to be attributed to Myron, and her face too Doric in type, the figure stands instinct with coming movement, just as his statues did.

POLYCLEITOS.

Polycleitos was a sculptor of the Doric Peloponnese while Pheidias was working in Athens. He wrote a description of the "Canon," or ideal proportions of the human

figure, and these he exemplified in his bronze statue of the Doryphoros, of which there are marble copies in Naples and in the Vatican (and a bronze head also in Naples). They show that his ideal was broad and squarely set, and had the long Doric type of face with its heavy chin—a great contrast to the rounder facial type we noticed in the Pheidian school. They show also that the classical criticism was right which judged that the great beauty of Polycleitos' art was the balance and poise of his statues. We find in all of his work that we know, that the figure stands with the weight on one leg, while the other is drawn up behind as if slowly walking; this is equally evident, for example, in his wounded Amazon, who looks as though she might be the twin sister of the Doryphoros, so similar is she in type. The athletes of Polycleitos are noble studies of the idealised human form, and although they were intended to commemorate definite victorious athletes, they were not portraits.

FOURTH CENTURY ART.

PRAXITELES.

Praxiteles is the sculptor of whom we know most: firstly, because he is the only one from whose chisel any traceable original has been preserved—the Hermes at Olympia; secondly, because his graceful work was immensely popular in Rome, and an exceptionally large number of his statues survive in Græco-Roman copies. In him technical skill and knowledge reached their perfection, and sensuous grace and soft beauty of contour took the place of majestic pose and firm muscular outlines. A change had come over the whole range of Greek thought. The great gods of whom Æschylus had written, and whom the patriotic conquerors of the Persians had worshipped, were no longer believed

in as they had been. Philosophers speculated as to the nature of the gods, while comedians jested about them. Euripides held that the end of his art was to be human and natural, and the same ideal is reflected in sculpture. The gods whom Praxiteles and his contemporaries represented are usually the minor divinities, Aphrodite, Hermes, and the rest; or poetical abstractions, like Eros (Love), or Hypnos (Sleep), and they are represented in all the bloom of youth rather than in the dignity of years. No longer are they divinities to be worshipped—their names are rather given to statues which are the embodiment of beauty. Greek art is still ideal, but it is an ideal of grace and not of divine majesty that now prevails.

Praxiteles excelled in compositions of subtle curves, and he gave these their full opportunity by choosing very frequently a leaning attitude. The Hermes, the Apollo Sauroctonus, the Faun, all lean against a trunk, which provides support for the figure, and also a welcome relief of straight lines and solidity to the composition. In the most famous of all his statues, the Venus of Cnidos, which we know from the Vatican copy, a like relief and excuse for leaning is afforded by the heavy vase of ointment and the straight lines of the drapery she lays aside upon it. The Venus of the Capitol and the Medici Venus at Florence are merely Roman realistic studies of a nude model, and have no connection with the art of Praxiteles, except for the fact that it was he who first represented the nude female form. To portray a goddess nude was in his day regarded as a very questionable innovation, and the mere fact that it was possible shows the fundamental change in religious thought in the 4th century.

In all Praxiteles' heads there will easily be noticed the dreamy narrow eyes and the small curving and generally open lips, which form such

a contrast to the widely open eyes and gently closed mouth of the great Attic statues of the 5th century.

SCOPAS.

Scopas was a contemporary of Praxiteles. His influence was exceptionally great upon the artists of later times, because he worked largely in Asia Minor, which was so soon to become the centre of Greek civilisation. While Praxiteles portrayed dreamy repose, Scopas loved fiery and often painful emotion and energy of movement. He made two great groups, which were carried to Rome. One survives in the inferior Roman copies in Florence of Niobe and her children, slain by the darts of Apollo and Artemis. The fine headless torso of a woman rushing along in wind-swept draperies, in the Vatican, known as the Chiaramonti Niobid, perhaps belonged to it also. The other represented a number of Tritons and sea creatures. One of these was probably copied in a half-length figure in the Vatican, showing a Triton, his brows wrung with that restless anguish which the Greeks associated with the ocean. It shows well the deep-set rounded eyeball, turned inward and upward under its heavy contracted muscle, which is characteristic of Scopas' heads. The type is found again in the exquisite head of Meleager in the garden of the Villa Medici, a head which may possibly be an original from his hand, and if not is a very first-rate copy.

With Scopas and Praxiteles marble began to take the place of bronze as the more usual material for statues. It was indeed far more fitted to express the delicate gradations of form and the fine shades of expression which this 4th century loved. In bronze only broad planes and sharply-marked lines are visible, and it had been well suited to the simpler art of the 5th century.

ART IN THE LATER FOURTH CENTURY.

LYSIPPOS.

The art of the 5th century finds its political parallel in the noble patriotism of the Persian wars; that of the 4th in the less worthy aims of the Peloponnesian War. After this followed the absorption of Greece in Macedon, and the sculptor of the new period is Lysippos, court sculptor of Alexander the Great. As Greece passed out of independent existence, the ideal art of Greece was invaded by naturalism. The copy of Lysippos' Apoxyomenos (athlete scraping himself with a strigil) in the Vatican is probably excellent. It shows that the intervening admiration for the graceful types of Praxiteles had produced an athletic ideal wholly different from that of Polycleitos and the Doryphoros. The square heavy youth has given place to a lithe body with long limbs and a small head. The rather vacant expression of the pretty face is a contrast to the intent earnestness of the Doryphoros; and the gay, buoyant pose in scraping off the oil and sand is not less different from the quiet dignity of the Polycleitan figure, holding the spear of the hard-fought contest.

In the Capitol is a copy of Lysippos' portrait of Alexander, with the theatrical pose, like a sun-god, which so pleased the monarch. The so-called Dying Alexander of Florence is really a Dying Giant from Pergamon, and illustrates well the powerful influence of Lysippos upon Hellenistic sculpture. The Ludovisi Ares in the Terme seems to be a copy of another of his statues, and is strikingly like the Apoxyomenos, both in the face and in the free and easy natural attitude.

HELLENISTIC ART.

The empire of Alexander broke up after his death into many units,

which probably had each a local artistic school. Three of these it is easy to trace.

1. Alexandria, with its love of open-air country scenes and the skill of a rich city in goldsmiths' work. The best examples of the influence of both of these are the delicate stucco reliefs from a Roman house, in the Museo delle Terme.

2. Pergamon. The Pergamenians under the Attalid dynasty in the 3rd and 2nd centuries B.C. claimed for themselves with pride a descent from Greek colonists, and an inheritance of the Greek tradition of warring against barbarism. They were called upon to resist the incursions of hordes of northern tribes, called Gauls, and afterwards Galatians, and they commemorated their victories, as the Greeks had done, by setting up statues. These were arranged in four groups, representing respectively the triumph of Gods over Giants, Greeks over Amazons, Greeks over Persians, and Pergamenes over Gauls. The historic continuity was thus asserted, and smaller copies of the statues were sent as a present to Athens, and set up on the Acropolis. The Dying Gaul of the Capitol, the Gaul killing his wife in the Terme, and the head of a dead Persian there, are either original statues from the groups at Pergamon, or they are Pergamenian replicas of them. The Naples statuettes of a dead Amazon, etc., and that in the Vatican of a fighting Persian, are copies of the copies which went to Athens. The characteristics of Pergamene art are such as we should expect. There is great technical knowledge, and much Greek restraint and dignity. The Gaul, especially, is a fine composition, centring in the wound, which is hardly itself perceptible, but which makes itself evident in every line of the slowly sinking figure. But naturalism says here its last word. It is naturalism indeed which makes possible so faithful a rendering of the receding

forehead and greased hair, the flattened back of the skull and the moustache and hardened soles of the feet; but perhaps to an older Greek the most incredible naturalism of all would have lain in the fact of treating a barbarian foe as worthy of dignified and sympathetic sculpture.

3. In the earlier Pergamenian work, such as the Gaul, there is no contortion, and no dwelling upon the merely physical side of pain. The school of Rhodes rejoiced in both these; for although artistically it borrowed largely from Pergamon, its chief characteristic is a startling and most inartistic realism. The Laocoon writhes and shrieks, and his creators have apparently been intent upon two things: first, the necessity to startle passers-by into attention; and, secondly, to display their knowledge of anatomy. The latter was very complete, but the realists have overstepped the mark. Pythons crush their victim, and do not kill him with their fangs; and indeed no snake opens its jaws to bite like a dog, as this one does.

Three well-known examples of other schools of Hellenistic art must be mentioned. The Belvedere torso seems to be a Græco-Roman copy of a seated Hercules, either singing loudly or playing upon the lyre. The insistence upon muscular development and the great technical excellence point to a late period, but we can hardly guess the city from which it came. The treatment has much in common with the brutal bronze boxer of the Terme, but the torso is more finely and broadly handled.

The Apollo Belvedere is the last of the long succession of nude athletic figures which we began with the Tyrant-Slayers and left with the Apoxyomenos of Lysippos. Here we have an even greater slenderness than in the last—a whittling away of muscle and bone which leaves the body empty indeed. The type of the face and the luxuriant hair are Hellenistic in taste, but the

beauty of the statue is in the pose. It represents, even in these latter days, a theophany, the apparition of a god, and he needs no solid resting-place for his feet upon the ground. The statue is theatrical, but it is plainly in many ways a last expression of some of the aims of the old art of Greece.

ROMAN ART.

The value and importance of Rome is historical, not artistic, and accordingly the two classes of work in which we find the most characteristic examples of Roman art are portraiture and historic monuments. Roman portraits, especially of the late Republic, are full of clever realism. They hit off admirably the accidental peculiarities of a face, its most salient touches, and thus produce a "speaking likeness." The thing is the exact contrary of idealised Greek portraiture, in which the artist strove to reproduce and immortalise, not the accidental lines of the face, but the nature within. The head of Perikles in the Vatican is an admirable instance of Greek ideal portraiture; but the so-called head of Brutus in the Capitol is a typical example of the Roman conception of the art, as are also many fine portraits of emperors, especially the Augustus, Claudius, and Nerva of the Vatican. It is clear that the Roman was as good a copyist of nature as of other men's sculpture, but that he was not a creator.

There are two kindred schools of Roman art, and the more we examine their productions the more we shall see that their relation to the sculptors of Greece is the same as that of Pergamos or Alexandria—that is, they also owed their inspiration to Greek models, but modified them by local taste. The first of these schools of Roman art is that of Pasiteles, Stephanos, Menelaos, and the rest, who, although as their names show they were Greeks by extraction, worked in Rome for

Roman patrons. They imitated the types of Greek sculpture; sometimes archaic, as in the Stephanos figure of Villa Albani, more often of the 4th century. Examples of the latter are the so-called Orestes and Electra group of the Terme, the "Hermes of the Belvedere," which is very like it, and the other "Orestes" group in Naples. Such statues are thoroughly artificial, the motives are weak, and the drapery heavy and over-elaborate.

The other chief school of sculpture in Rome produced what is called Augustan art, because it arose with the Empire. Its development, however, continued, and is clearly to be seen in the reliefs of the arch of Titus and in the various reliefs incorporated in the arch of Constantine. It has been well compared to a pre-Raphaelite movement, for it had its mainspring in a reactionary desire to cast off both the effeminate affectations and the brutal realism into which Hellenistic art had degenerated, and to fall back on types of the 5th century. Movement is to be controlled, drapery simple, features clear-cut, and what we should call "classic."

The great monument of Augustan art was the Ara Pacis of 13 B.C., recently excavated under Palazzo Fiano. Fragments of the marble enclosing wall, covered inside and out with sculpture, are scattered in Florence, the Villa Medici, the Terme, the Vatican, etc. The frieze represented a solemn procession of citizens, priests, and magistrates, and was evidently meant to recall the style of Greek friezes of the 5th century, such as that of the Parthenon. There are, however, characteristic differences, and perhaps the most salient of all is the invasion of the inborn Roman love of illusionism. To this is due the introduction of local backgrounds carved in perspective, in a pictorial and not a plastic manner. Such treatment becomes more and more evident in later Roman reliefs, such as in those of Palazzo Spada, and

on the Arches, till finally in the reliefs of Marcus Aurelius in the Conservatori the Greek quality is almost submerged. With it, however, the strength and beauty which the Romans were incapable of creating have also disappeared.

The best known statues in the round which clearly exemplify this imitation of early Greek style in Rome under the first emperors are: the Augustus from Prima Porta in the Vatican, whose attitude and proportions are borrowed from the Doryphoros of Polycleitos standing opposite to him; and the Victory of Brescia. The latter is a fine bronze figure, the type of whose face, hair, and simple drapery are imitated from those of Pheidias. Her attitude is very like that of the Venus of Melos, and it is not very certain that she really held the shield with which she has been restored.

PAINTING.

Vast quantities of decorative wall-paintings were found at Pompeii, many of which are in the Naples

Museum. They are chiefly interesting when they can be proved to recall the motive of some lost Greek picture, and have, as a rule, little intrinsic value as works of art. Pompeii was, however, a decadent provincial town, and the paintings found at Rome are usually far superior. Those in the Vatican Library are full of beauty, especially the landscapes from the story of Odysseus. Those on the Palatine and in the Terme also show a most finished knowledge of anatomy, perspective, the effects of light, etc., which combined to produce that illusionism which the Roman loved.

Side by side with the modernity of the Birth of Bacchus, the wall-paintings of the Roman house which have been placed in the Terme have numerous imitations of old Greek pictures, outline and wash drawings. Their close juxtaposition to the clever and fully equipped treatment of the scene mentioned is a curious and striking example of the eclectic nature of Roman taste and Roman art.

HOTEL LIST.

The Hotels most frequented by English and American travellers are printed in dark type. The relative standing of those not so printed can be approximately inferred in most cases from the number of beds, and the prices.

ABBREVIATIONS.—E., Electric Light; A. (*Ascenseur*), Lift; R., Room (Light and Attendance generally included); B., Breakfast; L., Lunch; D., Dinner; S., Supper; E.C.S., English Church Service; P., Pension; G., Garage. The figures in brackets denote the number of beds. Prices are quoted in the currency of the country.

ABETONE—

Gd. Hot. dell' Abetone. P. 9-12.

ACIREALE—

Grand.
Ruggiero.

ACQUI—

Etab. des Bains (400). A. B. 1.50,
L. 3.50, D. 5, P. from 11.

ALA—

Ala. R. 2.

ALASSIO—

Grand (90). E. A. R. from 4,
B. 1.50, L. 3.50, D. 5. P. 8-12,
G.

Mediterranée. P. 8.

Salisbury (40). E. A. P. 9-12.

Victoria (40). E. P. from 7.

Suisse. P. from 7.

Concordia. P. 7-9.

Savoy. E. P. 6.

Bellevue. E. P. from 7.

Norfolk. P. 8-12.

Terminus.

ALATRI—

Posta.
Centrale.

ALBANO—

Posta (Europa) (60). P. 8-10.

ALBENGA—

Italia.
Vittoria.

ALESSANDRIA—

Europa.
Mogol and Continental (40). R.
from 2.50. P. 8.

AMALFI—

Cappuccini (70). R. from 5, B.
1.50, L. 3.50, D. 5, P. 12-15.

Luna. R. from 2.50, B. 1.25,
L. 2.50, D. 4, P. 8-9.

AMALFI—continued.

Syrene (40). P. from 7-8.

Italia. P. from 7.

ANACAPRI—

Eden. P. 8-12.

Paradiso (40). P. from 6.

Vittoria. P. 7.

ANAGNI—

Gallo.

ANCONA—

Vittoria (100). P. from 10.

Pace e Roma (100). E. A. R.
from 2.50, P. 9-12.

Milano, near Station.

ANDORNO—

Grand (120). E. A. P. 10-15.

E.C.S. G.

New Hydrotherapeutics Establish-
ment (150). A. E.

Croce Rossa.

ANDRIA—

Stella.
Vittoria.

ANZIO—

Grand. P. 9-11. G.
Victoria.

AOSTA—

Royal Victoria (40). L. 3.50,
D. 5, R. from 3, P. 10 to 14.

Champoluc. R. from 2.50, B.
1.50, L. 3, D. 4, P. 7.

Corona. P. from 8.

Centoz. E. R. from 2, B. 1.25,
L. 2.50, D. 3.50, G.

AQUILA—

Sole. R. from 2.
Italia. R. from 2.
Albergo.

AQUILEIA—

Aquila Nera.

AQUILEIA—*continued.**Fortuna.*

ARCEVIA—

Spadoni.

ARDENZA—

Pens. Piccioli.

ARENZANO—

Grand (closed in winter).*Roma.**Genova.*

AREZZO—

Inghilterra (30). E. R. 3-5,

P. 7-10.

Stella. P. 6.

ARONA—

Posta. P. from 7.*S. Gottardo.*

ARPINO—

Pace.

ASCIANO—

*Sole.**Cenni Mario.*

ASCOLI—

Posta.

ASSISI—

Subasio. B. 1, L. 2.50, D. 3.50,

R. from 2.50. P. 7-9.

Leone (50). B. 75 c., L. 2.50, D. 3,

R. from 1.50, P. from 5.50.

Giotto. R. 2.50, P. from 7. G.

ASTI—

*Leone d'Oro.**Royal, G.*

ATRI—

Teatro.

AVELLINO—

Centrale.

AVERSA—

Aurora.

AVEZZANO—

Vittoria.

BADIA DI PRATAGLIA—

Mulinacci.

BAGNI DI LUCCA—

At Villa—

Cherubini (35). E. R. from 2.50,

B. 1.2, L. 2.75, D. 3.75. P.

6-10.

Vittoria. P. 7-9.*Royal Continental and Parc*

(50). E. P. 6-8, R. 2-6,

B. 1, L. 2.50, D. 4, G.

Ville.

At Ponte a Serraglio—

*Bains.*BAGNI DI LUCCA—*continued.**New York.**Europa.*

At Bagni Caldi—

Grand. Grotto, with vapour
cure. P. from 6.

BAGNI DI VALDIERI—

Terme di Valdieri. P. 8.50-12.

BAIA—

Victoria. L. 3.50, D. 5.*Reine.*

BARI—

*Risorgimento.**Centrale.**Cavour* (60). P. from 10.

BARLETTA—

*Fanfulla.**Savoia.* R. 2.50.

BASSANO—

S. Antonio.

BATTAGLIA—

Terme. P. 8-10.*Italie* (18). P. 6-10.

BAVENO—

Bellevue (145). B. 1.50, L. 4,

D. 6, R. 4-12. P. from 9.

Beau Rivage (50). B. 1.25, L.

2.50, D. 3.50, R. from 2.50, P.

from 7.

Simplon. B. 1, L. 2.50, D. 3.50,

R. from 2, P. from 6.

Palace Grand (100). A. G.*Suisse.* E. B. 1.25, L. 2.50

D. 3.50, G. R. from 2, P.

from 5.

BELGIRATE—

Pellegrino. R. 1.30.

BELLAGIO—

Grande Bretagne (190). E. A.

R. from 5, B. 2, L. 4, D. 5,

P. 12-18, G.

Grand (200). B. 1.50, L. 4, D. 6,

R. from 5, P. from 11. Villa

Serbelloni a *dépendance*.*Genazzini and Metropole* (70).

B. 1.50, L. 3, D. 4.50, R. from

3, P. from 7.50.

Florence. B. 1.50, L. 3, D. 4,

R. from 2.50, P. from 7.50.

Lac. B. 1.25, L. 2.50, D. 3.50,

R. from 2, P. from 8.

Suisse (2). L. 2.50, D. 3.50, R.

from 2.50, P. from 6.

Etrangers (80). B. 1.50, L. 3.50,

D. 4.50, R. from 3, P. 8-12,

G.

BELLANO—

Tomassi Grossi. B. 1.50, D. 3.50,
R. from 2, P. from 5.
Bellano. Italian style.
Porta.

BELLINZONA—

Schweizerhof und Post (70). L. 3.
D. 4, R. from 2.50, G.
Cerf (48). B. 1, L. 2.50, D. 3.50,
R. 1.50-5, P. 6-7.
Bahnhof. D. 2, R. from 2, P.
from 6.
Ferrari.
Internazionale. R. 1.50-3.
Leone D'Oro.
Pension—
St. Gotthard.

BELLUNO—

Alpi. R. from 2, P. 8-10.
Pension Cappello. R. from 2.50,
B. 1.25, L. 2.50, D. 4, P. from 8.

BENEVENTO—

Villa di Roma Benevento.

BERGAMO—

Italia. R. 2.50, B. 1.50, L. 3,
D. 5, P. 10-14.
Concordia. R. 2-3.50.
Cappello d'Oro. R. from 2.
Moderne.

BEVAGNA—

Giusti.

BIBBIENA—

Amorosi.

BIELLA—

H. Restaurant Testa Grigia.
Angelo.
Grand. Baths.

BITONTO—

Paolo Poveromo.
Centrale.

BOLOGNA—

Brun (140). E. A. B. 1.50,
L. 3.50, D. 5.50, R. 4.50-8, P.
12, G.
Grand H. Italie-Baglioni (110).
E. A. B. 1.50, L. 3.50, D. 5,
R. from 4, P. 11-15.
Pellegrino (80). E. R. from
2.50, P. from 8.
Stella d'Italia (100). A. E. P. 8½.
Palace Hotel San Marco. E. R.
from 2.75, P. from 9, G.
Tre Re and Metropole. R. 2-3.
Roma (60). P. from 7.

BOLSENA—

Stella.

BORDIGHERA—

Angst (200). E. 2, A. R. from
5, B. 1.75, L. 4, D. 6, P. from
12.

Cap Ampeglio (150). E. A.
R. from 4.50, B. 2, L. 4.50,
D. 6, P. 12-25, G.

Royal (100). E. A. R. 5-10,
B. 1.50, L. 3.50, D. 5, P. 10-18.

Angleterre. A. E. B. 1.50, L.
3.50, D. 4.50, R. from 3.50, P.
7-12, G.

Belvedere. P. 9-15, R. 5-6.

Londres. A. E. P. 8.

Bella Vista. P. 8-11.

Ils Britanniques. A. E. R.
3-7, B. 1.50, L. 3.50, D. 5, P.
from 8, G.

Savoy. P. from 8, R. from 7.

Terminus. P. 7-8.

Parc. A. E. G. R. from 3,
B. 1.50, L. 3.50, D. 4, P. 8-10.

Central Cosmopolitain. B. 1, L.
2.50, D. 3, P. 6-8, R. from 2.50.

Hesperia. A. R. from 4, B. 1.50,
L. 3.50, D. 5, P. from 10.

Bristol. E. P. 7.50-9.50.

Pensions—

Villa Constantia (German).

Jolie.

Oliviers.

Villa Quisisana. E.

BORGIO VEREZZI—

Beau Rivage.

Villa des Caroubiers.

BORGIO S. DALMAZZO—

Tre Galli.

Delfino.

BORGIO S. DONNINO—

Leone d'Oro.

BORGIO S. SEPOLCRO—

Fiorentino.

BORMIO—

Bagni Nuovi. B. 1.50, L. 3.50,
D. 5, R. from 3, P. from 10.

Bagni Vecchi. B. 1.25, L. 2.50,
D. 3.50, R. from 2, P. from 7.

Posta (80). R. from 2.50, B. 1.25,
L. 5, D. 4.50, P. from 8.

Torre.

BOSCO LUNGO—

Ferrari. P. from 8. See ABETONE.

Bellini.

Hotel Excelsior.

BRACCIANO—

Sabazio.

BRACCIANO—*continued.*

Posta (15). E. B. 75 c., L. 1.50,
D. 2.50, R. 1.50-4, P. 5-6, G.

BRENO—

Italia.

Trattoria del Fumo.

BRESCIA—

Italia (100). E. R. 2.50. L.
2.50, D. 4, P. from 9.

BRINDISI—

Internazionale. E. R. 4-6, B.
1.50, L. 4, D. 6, P. from 12.

BRISSAGO—

Grand. R. from 3.50, B. 1.50,
L. 3.50-4, D. 5-6, P. from
10.

Suisse.

BRONTE—

Real Collegio.

Barbaria.

Isola Antonino.

BUSTO ARSIZIO—

Vapore.

CADENABIA—

Bellevue (150). P. from 12. G.

Belle-Ile (75). E. B. 1.25, L. 3, D.
4.50, R. from 3, P. from 7.35.

Britannia (104). B. 1.25, L. 3.50,
D. 4.50, R. from 3.50, P. from 9.

Cadenabbia. B. 1.50, L. 3, D. 4,
R. from 3, P. from 7.

CAGLI—

Italia.

CALTANISSETTA—

Bristol. R. 1.50.

Ferrovia. R. 1.50.

CAMALDOLI (Florence)—

Grand. P. 12.

CAMERINO—

Leone.

CANNOBIO—

Cannobio. R. from 2, B. 1.25,
L. 2.50, D. 3.50, P. from 6.

Villa Badia. P. from 6.

Alpi.

CANOSA—

Commercio.

CAPRANICA—

Angelo.

CAPRI—

Quisisana (100). E. P. 9-12. In
village. Good garden.

Royal. On pathway to V. Ti-
berio (55). P. 8-12, R. from 4,
B. 1.50, L. 3, D. 4.

CAPRI—*continued.*

Faraglioni. Lower down. E.
P. 7.

Pagano (120). B. 1, L. 3, D. 4,
R. from 2.50, P. from 7.

Villa Romana. B. 1, L. 3,
D. 4, R. from 2.50, P.
from 7.

Eden Hotel Molaro.

Savoy. On road to Anacapri.

Pensions—

Sirena (16). P. from 5, with a
large and beautiful garden.

The H. Quisisana has a *dépend-
ance* at the *Villa Massimino*,
facing south, suitable for a
long stay.

Near the Marina—

Bellevue. P. 6-7, R. 2, L.
2-50.

Grotte Bleue.

Continental (30). P. 6-8.

Bristol.

Schweizerhof (36). P. 7-10.

Furnished rooms may be heard
of at the *Caffè Morgano*
(Hidigeigei).

See ANACAPRI.

CAPUA—

Posta.

CARSOLO—

Italia.

CASALE—

Tre Re.

Angelo.

CASAMICCIOLA—

Piccola Sentinella. E. P.
7-10.

Terme Belliazzi. P. 6-9.

CASERTA—

Vittoria. P. from 8.

Villa Reale. P. from 8.50.

CASSINO (S. Germano).

Varrone.

Centrale.

CASTEL DI SANGRO—

Roma.

CASTEL FIORENTINO—

Italia, near Station.

Moro. In upper town.

CASTELFRANCO.

Stella. R. 1.

CASTELFRANCO VENETO—

Spada.

CASTELLAMMARE ADRIATICO—

Leone d'Oro.

CASTELLAMMARE DI STABIA—

Quisisana (80). P. 9-12.

Italia.

Pension—

Weiss. At Villa Belvedere.

P. from 6.

CASTIGLIONE FIORENTINO—

Etruria. R. 1.

CASTELVETIANO BIXIO—

Leone d'Oro.

CASTROGIOVANNI—

Belvedere.

CATANIA—

Bristol. A. E. G. R. from 4, B. 1.50, L. 3.50, D. 4, P. from 10.

Grande Bretagne. R. from 3.50, B. 1.50, L. 3, D. 4.50, P. from 10.

Centrale. L. 2.50, D. 4, P. 9-12.

Sangiorgi. B. 1.50, L. 2, D. 3, P. 8.50.

CATANZARO—

Brescia.

Centrale.

CAVA DEI TIRRENI—

Londres (70). R. from 4, B. 1.50, L. 3, D. 5, P. 10-14. Good.

Vittoria and Pension Suisse (50). E. P. 7-9.

CEFALU—

Italia Centrale.

CERESOLE REALE—

Grand. P. 12.

CERNOBBIO—

Villa d'Este et Reine d'Angleterre (200). A. E. G. B. 1.50, L. 4.50, D. 6, R. from 4, P. from 10.

Reine Olga. B. 1.25, L. 3, D. 4, R. from 2, P. from 6, G.

Milano. B. 75, D. 3 (wine included), R. from 1.50, P. from 6.

CERTALDO—

Albergo della Stazione. R. 1.50.

CERTOSA DI PAVIA—

Milano.

CESENA—

Leone d'Oro.

CHATILLON—

H. de Londres (50). E. P. 8-10.

CHIASO—

Croce Rossa.

S. Michele.

de la Gare.

CHIAVARI—

Negrino. R. 2-2.50.

CHIAVENNA—

National and Engadiner Hof. E. P. 6-10.

Conradi. E. R. from 2.50, B. 1.50, L. from 2.50, D. from 3, P. 7-9.

CHIETI—

Vittoria. R. 2.

CHIUSI—

Corona and Leon d'Oro. G.

CITTADELLA—

Cappello.

CITTÀ DELLA PIEVE—

Falcone.

CITTÀ DI CASTELLO—

Cannoniera. R. 1.50.

CIVIDALE—

Albergo al Friuli.

CIVITA CASTELLANA—

Natalucci.

CIVITA VECCHIA—

delle Terme (60). P. from 9.

COLICO—

Risi.

COLLE—

Buon Soggiorno.

COMO—

Plinius Grand (175). G. B. 1.50, L. 4, D. 6, R. 4-15, P. 12-20. Closed in winter.

Volta (70). E. G. B. 1.50, L. 3, D. 4, R. 3-5, P. 8-10.

Italie and Angleterre (50). G. A. E. B. 1.25, L. 3, D. 4. R. from 2.50, P. from 7.

Bellevue (40). B. 1.25, L. 2.50, D. 3.50, R. 2.50-6, P. 8-10.

Metropole et Suisse (6). B. 1.50, L. 3, D. 4, R. 2.50-5, P. 8-10.

CONEGLIANO—

Europa.

CORI—

Unione. R. 1.25.

CORNETO—

Tarquini.

CORPO DI CAVA—

Scapolatiello. P. 5-6.

CORTONA—

Nazionale.

COSENZA—

Vetere.

COTRONE—

Concordia.

COURMAYEUR—

Mont Blanc. E. B. 1.50, L. 3, D. 4, R. 2.50, P. 9.12, G. Fine view.

Royal Bertolini. B. 1.50, L. 3.50, D. 5, R. 3, P. from 11.

Angelo. B. 1.50, L. 3.50, D. 5, R. 4.

Union. B. 1.50, L. 3, D. 4.50 (wine included), R. 3-4, P. 8.50-11.

CREMA—

Pozzo.

CREMONA—

Italia Cappello.

CUNEO—

Barra di Ferro (40). P. 7-10.

Superga.

CUTIGLIANO—

Pension Jennings.

P. Pendini. P. 7-9.

P. La Salute.

DESENZANO—

Royal Mayer (40). E. P. 8-12. G.

Due Colombe (36). P. 7-8, R. from 2.

DOMODOSSOLA—

H. Milan and Schweizerhof. G.

Terminus and Espagne (50). E.

B. 1.50, L. 3, D. 4, R. 2.50-5.

EBOLI—

Pastore.

Fiori.

EDOLO—

Leon d'Oro.

EMPOLI—

Giappone. R. 1.50.

ESTE—

Centrale. R. 1-1.50.

FABRIANO—

Campana. R. 1.50.

FAENZA—

Corona.

FANO—

Moro Nolfi. R. 1.25.

FERENTINO—

Capriglioni.

FERMO—

Vittoria.

FERRARA—

Stella d'Oro.

Europa.

FIUMICINO—

Locanda dei Cacciatori.

FLORENCE—

The following hotels rank as first-class :—

On the Lung' Arno—

Grand. E. A. P. from 12.50.

Italie. E. A. R. 5-24, B. 2, L. 4.50, D. 6, P. from 14.

Splendide Patria, 6, Via Calzaioli. A. E. R. from 3, P. from 8.

Royal de la Grand Bretagne. A. P. from 12.

De la Ville, Piazza Manin. E. A. P. from 12.50.

New York, Piazza Ponte alla Carraja (120). E. A. P. from 8.

Florence et Washington, Amerigo Vespucci. E. A. P. from 10.

Palace, on the left bank of the Arno (Guicciardini). E. A. P. from 8.

Bristol, Amerigo Vespucci (80). E. A. P. from 10, G.

Paoli, Lung' Arno della Zecca. E. A. P. from 10, B. 1.50, L. 3.50, D. 5, G, R. from 5.

In the centre of the town—

Grand Baglioni, Piazza Unita. Near the Railway Station, quite new. E. A. P. from 12.

Helvetia. R. from 4, B. 1.50, L. 3.50, D. 5, P. from 10.

Savoy, Piazza Vittorio Emanuele (200). E. A. P. 14.

Minerva, Piazza Sta. Maria Novella. E. A. P. from 10.

Europe, Piazza Trinita. P. 8-14.

Nord, Piazza Strozzi (120). E. A. P. from 10.

Cavour, V. Proconsolo (120). E. A. R. from 3.50, P. from 10, G.

Porta Rossa and Centrale. V. Porta Rossa (180). E. P. 9-10.

Anglo-American, Via Garibaldi (125). E. A. P. from 10.

Albion, Lung' Arno. E. A. Moderate charges. G.

Victoria. P. from 10.

FLORENCE—*continued.*

Berchielli, 16, Lung' Arno Acciajoli.

Hotel-Pensions and Pensions—
Pension Villa Trollope, Piazza
Indipendenza (120). E. A.
P. 8-16.

Pension Chapman, Via Pan-
dolfini Borghese Palace. E.
A. P. from 8.

Pension Moggi, Piazza Indi-
pendenza.

*Pension Cappelli billino Gari-
baldi*, Via Garibaldi, 8.

Pension English, 19 Via
Montebello. E. P. from 8.

Pension Quisisana, 6 Lung'
Arno della Borsa. E. P.
6-8.

Pension Beau-Sejour, 34 Via
Montebello. E. P. from 6.

Pension Erica, 9 Via Gustavo
Modena. E. P. 6.50.

Pension Pendini, Piazza Vit-
torio Emanuele. E. A. P.
7-10.

Pension Davis Piccioli, Via
Tornabuoni. P. 9-12.

Pension Lucchesi, Lung' Arno
della Zecca, 16. E. A. P.
7-9, G.

Plucknett's Pension, Palazzo
Ruspoli, 7 Via dei Martelli.
A. E. P. 8.

Pension Jennings Riccioli,
Corso dei Tintori. P. 6-7.

*Hotel-Pension Bellini-Excel-
sior*, Amerigo Vespucci (110).
E. A. P. from 9-12.

Pension White, Piazza de
Cavalleggeri.

On the left bank—

Pension Barbensi (80). E. A.
P. 7-9.

Pension Francioli, Lung' Arno
Guicciardini, 11. E. P. from 6.

Regina Hotel Victoria, Lung'
Arno. P. from 10.

*Private Hotel Villino Monte-
bello*, 36-38 Via Montebello.
P. from 10.

Pension Constantin, Via Sol-
ferino. E. P. 7-10.

FOGGIA—

Traballesi.

Buffet.

FOIANO—

Vittoria.

FOLIGNO—

Posta (55). E. P. 7-10, G.

FONDI—

Forté. R. 1.

FORLÌ—

Masini.

FOSSOMBRONE—

Tre Re. R. 1.

FRASCATI—

Grand Hotel. E. R. from 3, B.
1.50, L. 3, D. 5. P. from
9-12.

Pension, Convent of St. Carlo.
P. from 6.

Tusculum. A. E.

Bellevue. P. 8-10.

FROSINONE—

Garibaldi.

Trattoria-Roma.

GAETA—

Corona di Ferro.

GALLARATE—

Leone d'Oro.

GARDONE RIVIERA—

Grand. E. A. B. 1.50, D.
4.50, S. 3, R. 3-16, P. 8-16,
G.

Savoy. A. P. from 9.

Fasano. R. 2-6.

Rosenhof. P. from 7.50.

GARGNANO—

Gargnano. R. 2.

GENOA—

Bavaria. G.

Princes Fürstenhof. R. from
3.50.

Victoria, 16 Piazza Annunziata.
E. A. R. from 3, P. 9-12.

Grand H. Miramare (260). E.
A. R. 6-25, B. 2-2.50, L. 5,
D. 7, S. 5, P. from 16, G.

Modern Imperial.

Royal. A.

Splendid. Piazza de Ferrari.

Bristol.

Princes. R. from 3.50.

Pension-Riviera, 24 Corso Ugo
Bassi. E. P. from 7.50, R.
from 7.50.

De Gènes. In the centre of
the town (100). E. B. 1.50,
L. 4, D. 6, R. from 5, P. from
12.

GENOA—*continued.*

Eden Palace (100). Via Serra, with large garden. R. from 4, B. 1.50, L. 4, D. 6, P. from 12.

Isotta, Via Roma. Central. R. from 4, B. 1.50, L. 3.50, D. 5, P. 12-15.

Savoy (120), near Station. B. 1.50, L. 4, D. 6, R. from 5.

Continental (90), near Cook's and N.D.L. Offices. E. R. from 4, P. 10-15.

Londres (70), Via Balbi. B. 1.50, L. 3.50, D. 5, R. from 4.

De la Ville (120), overlooking Harbour. B. 1.50, L. 3.50, D. 5, R. 4, P. from 12.

Royal Aquila, facing Station. A. B. 1.50, L. 3.50, D. 4.50, R. from 3.

Milan, Via Balbi, near Station. E. A. B. 1.50, L. 2.50, D. 4, R. from 3.

Somewhat cheaper—

Smith, near Exchange. A. E. P. from 8, R. 2.50-4.

France, near Exchange. R. 3-4.50, B. 1.25, L. 3, D. 4, P. from 8.

Helvetia. G. A. E. P. from 7.50, R. from 2.50, B. 1.25, L. 2.50, D. 3.50.

GENZANO—

Grotta Azzurra.

GERACE—

Vittoria Locri.

GIÀNDOLA—

H. des Étrangers-Poste.

GIRGENTI—

Belvedere. P. from 8, R. from 2.50, B. 1.25, L. 3, D. 4.50.

Grande Bretagne. R. from 2, L. 2.50, P. from 8.

Temples. R. from 5, B. 1.50, L. 3.50, D. 5, P. 12-15.

GORIZIA—

Posta. R. 2-4.

Meridionale. R. 2-7.

GRAVEDONA—

H. Gravedona.

GROSSETO—

Stella d'Italia.

GUALDO—

Posta.

GUBBIO—

S. Marco.

IMOLA—

Italia. R. 1.50.

INTRA—

Ville et Poste. R. 2.50-3.50.

H. Intra.

ISCHIA—

S. Pietro (60). P. from 8. At the Port.

ISEO—

Leone d'Oro. R. 2, P. 8.

ISERNIA—

Stella d'Italia.

ISOLA—

Meglio.

Candeletta.

ISOLA BELLA—

Delfino (20). R. 2-6, P. from 7.

IVREA—

Scudo di Francia (52). P. 6, R. from 2.

Corona d'Italia.

JESI—

S. Antonio. R. 1.50.

LAGONEGRO—

Sirino.

LANZO TORINESE—

Posta.

LANZO D'INTELVI—

Belvedere (150). E.C.S. P. from 10.

LAVENO—

Posta. R. 2.50.

LECCE—

Patria. E.

Vittoria.

LECCO—

Mazzoleni Bellevue au Lac (60).

E. R. 3-8, L. 3, D. 4.50, P. 8-10, G. 2.

Croce di Malta (60). E. R. 3-8, B. 1.50, L. 3, D. 4.50, P. 8-10, G. 2.

LEGHORN. See LIVORNO.

LEVANTO—

Grand (60). R. from 2.50, L. 2.50, D. 4, P. 8-10, E.C.S.

Stella d'Italia. P. from 6.50.

LICATA—

Ferrovia.

Imera.

Sicilia. R. 1.25.

LIMONE—

Gallo.

LIMONE (Col di Tenda)—

Posta.

LIVORNO—

Grand (125). E. R. from 3.50, P. 9-12.*Angleterre* (90). E. P. from 8.*Giappone* (100). A. P. from 8.*Palace.* G.

LOCARNO—

Grand (180). B. 1.50, L. 3.50, D. 5, R. from 4.50. P. 9-14, E.C.S., G. 3.*Metropole et Couronne* (74). B. 1.50, L. 3, D. 4, R. from 2.50, P. from 7.*Parc* (130). B. 1.50, L. 3.50, D. 5, R. from 3, P. from 8.*Belvedere* (40). B. 1.20, L. 2.50, D. 3, R. 1.50-4. P. 5-8.*Beau Rivage and d'Angleterre* (48). B. 1.25, D. 3.50, R. from 2. P. 6-10, S. 2.50.*Reber au Lac* (150). B. 1.50, L. 3.50, D. 4, R. 3-6. P. from 8, G.*Lac* (45). B. 1.25, L. 2.50, D. 3.50, R. from 2. P. from 6.50.*Suisse and Italie* (25). B. 1.25, D. 3.50, R. from 2. P. from 6.*Bahnhof* (27). B. 1, D. 2.50, S. 2, R. from 1.50. P. from 6.**Pensions—***Erica* (22). P. 6½-10.*Liberta* (24). P. 6-10.*Villa Muralto.* P. 5-8, B. 1.50, L. 2, D. 3, R. 2.50-3.*Helvetia.* P. 5-7.*Quisisana* (25). P. 5-6.

LODI—

Sole Gambero.

LORETO—

Pace Gemelli (50). E. P. 7-12.*Pellegrino.**Roma.* R. 1.50.

LOVERE—

*Lovere.**S. Antonio.*

LUCCA—

*Croce di Malta.**Universo.**Corona.*

LUGANO—

Near the Station—

Beau Regard et Continental (80). B. 1.50, L. 3, D. 4, R. 2.50. P. 7-12.

LUGANO—continued.

Métropole and Monopole (48).

B. 1.50, L. 3.50, D. 5, R. 4-8. P. 9-18.

St. Gotthard et Terminus (74).

B. 1.50, L. 3, D. 4, R. from 3. P. from 8.

Washington (48). B. 1.50, L.

3, D. 4, R. 2.50-6. P. 7-12.

Bristol. A. E. R. from 3.50.

P. from 9.

Sommer. A.*Belvedere de Lanzo.* P. 8-10.*Berna et Bella Vista* (32). E. B.

1.20, L. 2.50, D. 3.50, R.

3. P. from 7.

Erica (30). B. 1.25, D. 3.50,

S. 3, R. 2.50, P. 6.50.

Pfister (30). B. 1.25, L. 2.50,

D. 3.50, R. 2.50-8. P. 7-10.

Ville (50). R. from 2, L. 1.25,

D. 3-4, S. 2.50-3, P. from

6.50.

On the Lake—

Grand (250). R. from 5, B.

1.75, L. 4, D. 6, P. from 11.

Splendide (120). B. 1.75, L.

4, D. 6, R. 4.50. P. from 11.

Belle Vue (100). A. E. B.

1.50, L. 3.50, D. 5, R. from

3.50. P. from 8.

Parc Beau Séjour. R. from

4.50, B. 1.75, L. 4, D. 6, P.

from 12.

Victoria (80). A. E. B. 1.50,

L. 3, D. 4, R. from 2.50. P.

from 7.50, G.

Regina. A. E.*Lloyd.* R. from 3. P. from 8.*Lugano* (52). P. 7-12.

At Lugano-Paradiso—

Imperial Palace. P. from 8,

G.

Europe (150). B. 1.50, L. 3.50,

D. 5, R. from 3.50. P. from

9, G.

Reichmann (60). B. 1.50, L.

from 3, D. 4.50, B. from 3.

P. from 8.

Beau Rivage au Lac (70). B.

1.50, L. 3, D. 3.50, R. from

3. P. from 8.

In the town—

Suisse (Schweizerhof) (60). B.

1.25, L. 2, D. 3, R. 2.50-6.

P. from 6.50.

LUGANO—*continued.*

At Cassarate—

Villa Castagnola (100). B.
1.50, L. 3, D. 4.50, R. 3-6.
P. 7.50-14.

Pensions—

Chateau de Davesco (20). P.
8-12.

Meister (120). E. A. P.
7-10.

Villa Carmen. P. from 6.

Villa Moritz (50). P. 6.50-8.

LUINO—

Simplon et Terminus (80). E.
L. 3, D. 5, R. from 3. P.
from 8.

Victoria (50). B. 1.25, L. 2.50,
D. 4, R. from 2.50. P. from 8.

Poste et Suisse. D. 3.50, R. from
2. P. from 7.

Milano (10). L. 2, D. 3, R. from
2.25.

Ancora et Bellevue. B. 1.25,
L. 3, D. 4, R. from 2. P. from
6.

MACERATA—

Centrale.

MADONNA DEL MONTE—

Good Inn.

MADONNA DI TIRANO—

S. Michele (30). E. P. 6-10.

MANFREDONIA—

Concordia. R. 1.50.

MANTUA—

Aquila d'Oro. R. from 2.

MARSALA—

Centrale.

Stella d'Italia.

MASSA—

Giappone (20). P. from 5, R. 2.

Massa. R. 2-2.50. P. 7.50.

MASSA LUBRENSE—

Minerva. R. 2.50.

Jaccarino. P. 6.

MATELICA—

H. Aquila d'Oro.

MELFI—

Bellapanella.

Savino. R. 2.

MENAGGIO—

Victoria E.C.S. (120). E. A.
R. from 4, B. 1.50, L. 3.50, D.
5, P. from 10.

Menaggio (80). A. E. P. from
7.

MENDRISIO—

Mendrisio. P. from 6, B. 1.50.

Angelo. R. 2.50.

MESSINA—

Continental. E. R. from 2.50, B.
1.25, L. 2.50, D. 3.50, P. from 9.

Trinacria. R. from 3, B. 1.50,
L. 3, D. 4.50, P. from 10.

META—

Villa di Sorrento.

Bella Meta.

METAPONTO—

Rooms at Buffet.

MILAN—

Grand de Milan, Via Alessandro
Manzoni. R. from 5, B. 1.50,
L. 4, D. 5, P. from 12.

de la Ville, Corso Vitt. Emanuele
(150). A. E. R. from 6, B.
1.50, L. 4, D. 6. P. from 15.

Continental, Via Alessandro
Manzoni (200). B. 1.50, L. 4
D. 5. P. from 12.

Cavour, Piazza Cavour. R. from
6, B. 2, L. 4.50, D. 6, P. from
14.

Europe, Corso Vitt. Emanuele
(100). R. from 4, L. 3.50, D.
5, P. 10-15.

Splendide Corso, Corso Vittoria
Emanuele.

Royal, Piazza Cordusio. E. A.
R. from 3.50, P. from 10.

d'Italie. A. R. from 3, B. 1.25
L. 3, D. 4.

Diana, Piazzale Venezia.

Excelsior and Suisse, Via Ras
trelli, 20. E. R. from 2.50,
P. from 7.50.

Grande Bretagne, V. Torino (110).
P. 9-12.50.

At the Central Station—

Palace (170). B. 2, L. 4.50, D.
6, R. 5, P. from 12.

Nord et des Anglais. B. 1.50,
L. 3, D. 5, R. from 3-7.

Agnello and Dome.

Angioli and Simplon. R. from
3.

Bellini's Terminus. E. A. B.
1.50, L. 3, D. 4.50, P. 10, R.
from 3.50.

Less expensive—

France, 19 Corso Vitt.
Emanuele. E. A. P. from
8.

MILAN—continued.

Manin, near Station. R. from
4. P. 12.50.

Metropole, P. del Duomo. A.
E.

Pozzo and Central, V. Torino.

Regina and Rebecchino, V. S.

Margherita (90). P. 10-12.

Roma, Corso Vitt. Emanuele.

Victoria, corner of Via Durini
(75). A. E. R. from 3, B.
1.25, L. 3, D. 4. P. from 9.

Pensions—

Hotel Pension Bonini, 8 rue
Carlo Alberto. A. E.

Anglaise, 26 Corso Vittorio
Emanuele. P. from 7.

MILAZZO—

Genova.

MODANE—

International. R. from 3, L. 3,
D. 3.50.

MODENA—

G. H. Royal

S. Marco.

MODICA—

Stella d'Italia.

MONSELICE—

Stella d'Italia. R. 1.

MONSUMMANO—

Royal Vit. Emanuele (70). P.
10-15, R. from 3, B. 1.50, L. 3,
D. 5.

Verdi (30). P. 8-10.

Etab. of Baths. P. from 12.

MONTAGNANA—

Centrale. R. from 1.

MONTALCINO—

Giglio. R. 1.25.

MONTECATINI—

New Grand (250), to which is
annexed the *Grand Hotel de la*
Pace. E. A. B. 1.50, L. 4,
D. 6, R. from 4. P. 12-18,
G.

Maggiore (188). E. B. 1, L.
2.50, D. 5, R. 3-6. P.
10-12.

Etablissement des Bains (90). P.
from 10.

Several smaller hotels and
pensions.

MONTEFALCO—

Posta.

MONTEFIASCONE—

Italia. R. 1.

MONTE GENEROSO—

Generoso (3965 ft.). E.C.S. (150).
P. 10-15.

Kulm (5355 ft.) (100). P.
9-12.

MONTELEONE—

Italia.

MONTE OLIVETO—

Accommodation at the Mon-
astery on previous application
at the *Accademia della Belle*
Arti, Siena.

MONTEPULCIANO—

Marzocco. E. G.

MONTE S. ANGELO—

H. Milano.

MONTE S. SALVATORE—

Kulni.

MONTE SAN SAVINO—

Sole.

MONTEVARCHI—

Tre Mori (15). E. P. 5-7, R.
1.25.

MONZA—

Castello e Falcone.

MORI—

Hotel at the Station.

NAPLES—

The small letters refer to the position
in the plan.

In the town—

de Londres (k), P. Municipio
(190). E. 2 A. B. 1.50, L.
3.50, D. 5, R. 4-9, P.
10.50-16.

Smaller hotels:—*Russie, Geneve*
(m), *Univers, de Naples*.

Near the sea front and public
gardens—

Santa Lucia (100). E. A.
B. 1.50, L. 4, D. 5.50, R.
from 5, P. from 12.50.

Excelsior.

Vésuve (i) (200). E. A. B.
1.50, L. 4, D. 6, R. 6-8, P.
from 12.

Continental (g) (105). E. A.
B. 1.50, L. 3, D. 5, R. from 3,
P. from 8. Principally fre-
quented by Germans.

Royal des Etrangers (h) (120).
E. A. B. 1.50, L. 4, D. 6,
R. from 5, P. from 12.

NAPLES—continued.

Near the sea front and public gardens—contd.

Hassler (1) (100). E. A. B. 1.50, L. 3, D. 4.50, R. from 3.50, P. from 10. First class, principally frequented by Germans.

Victoria (f) (200). E. A. B. 1.50, L. from 3.50, D. from 5, R. from 5, P. from 12.

Metropole et Ville (88). E. A. B. 1.25, L. 3, D. 4.50, R. from 4, P. from 9.

Grande Bretagne and Angleterre (b) (90). E. A. B. 1.50, L. 3.50, D. 5, R. from 4, P. from 11.

Riviera (110). B. 1.50, L. 3, D. 4.50, R. from 3, P. from 9.

Grand. E. A. B. 2, L. 4.50, D. 6, R. from 6, P. from 13.

Savoy. E. A. B. 1.50, L. 3.50, D. 4.50, R. from 4, P. from 9.

Higher up, with fine views over the Bay—

Grand Eden, Rione Amadeo (100). E. A. B. 1.50, L. 4, D. 5.50, R. from 5, P. from 10.

Corso Vittorio Emanuele—

Macpherson's H. Britannique (e) (100). E. A. B. 1.50, L. 3.50, D. 5, R. from 4, P. from 10. First class. Hotel-pension.

Parker's (c) (180). E. A. B. 1.50, L. 3.50, D. 5.50, R. from 4, P. from 10. First class.

Belle Vue (80). B. 1.50, L. 3, D. 4, R. from 4, P. 8-10.

Bristol (d) (130). E. A. B. 1.50, L. 4, D. 6, R. from 6, P. from 12.

Bertolini Palace (200). E. Three lifts. B. 2, L. 5, D. 8, R. from 6, P. from 12 in summer from 15 in winter. Highest situation in Naples. Terrace overlooking entire Bay. First class.

Restaurant Bertolini, Parco Grifeo Corso Vittorio Emanuele.

NAPLES—continued.

Corso Vittorio Emanuele—contd.

Hotel Pension Muller (120), 5 Quay Partenope. P. 8.

Hotel Pension Bourbon Quisisana, Parco Margherita. E. R. from 2.50, B. 1.25, L. 2.50, D. 3.50, P. from 6.50.

Hotel Pension International, Santa Lucia 76. R. from 2.50.

Pensions—

Miss Baker, Via Caracciolo 10. P. 7-9.

Poli, Parco Margherita. E. P. 6-8.

Pinto Storey, Piazza Amedeo. A. E. P. 6-9.

NARNI—

Angelo

NEMI—

Tesanctis.

NEPI—

Crivellari.

NERVI—

Eden (140). E. A. B. 1.50, L. 4, D. 5. P. 10-15.

Grand. E. A. P. 8-15.

Victoria (90). E. A. P. from 9.

Savoy. E. A. P. from 10.

Schiekert's Park H. Pension (150). E. A. P. from 8.

Strand. P. 8-14.

Smaller—

Bellevue. P. from 7.

Beau Rivage. P. 6-9.

Nervi. R. from 3, P. 7.50-12, B. 1.25, L. 2.50, D. 4.

Schweizerhof. R. from 3. P. from 8.

NICOLOSI—

Monti Rossi.

Liotta.

NOCERA—

R. Stab. Climatico Idroterapico. R. 2.50-3.50.

NOLA—

Corona di Ferro.

NORCIA—

Posta.

NOTO—

Vittoria. R. 1.75.

Roma. R. 2.50.

NOVARA—

Italia. R. 3.

Tre Re.

Ville. R. 2.50.

NOVI—

H. Novi.

OLEVANO—

Roma (15). R. from 1.50. P. from 5.*Casa Baldi.*

OMEGNA—

Croce Bianca. G.

ONEGLIA—

Grand. E. P. from 6, R. from 3.

ORBETELLO—

Nazionale Rosa.

OROPA—

Hydropathic Establishment (180). E. R. from 2, P. from 6. (E.C.S. in summer).

ORTA—

Belvedere. E.C.S. P. from 8, G.*S. Giulio.* B. 1.25, L. 3.50, D. 4, R. from 2.50, G.

ORTONA—

Progresso.

ORVIETO—

Belle Arti. E. P. from 8. G.*Palace Hotel.* E. R. from 3.50, B. 1.25, L. 3.50, D. 5, P. 10, G.

OSPEDALETTI—

Reine (80). A. E. R. from 4, L. 4, D. 5, P. from 9.*Suisse.* E. P. from 7.

OSTENO—

Ristorante della Grotta.

OSTUNI—

Ferrovia. R. 2.

OTRANTO—

Penna.

PADUA—

G. H. Royal Savage. P. 8.
Stella d'Oro.

PALAZZOLO ACREIDE—

Centrale. R. 1.50.
Italia.

PALERMO—

Villa Igiea (250). E. A. R. from 6, B. 2, L. 5, D. 7, P. from 18. In the suburbs, and reached by electric tram or launch.*Palmes.* E. A. R. from 5, B. 1.50, L. 4, D. 6, P. from 12, G.PALERMO—*continued.**Weinen's H. France* (140). E. A. B. 1.5, L. 3.50, D. 5, R. from 4.50, P. from 10.*Trinacria* (in connection with the *Palmes*). E. A. R. from 4, B. 1.50, L. 3.50, D. 5, P. 10-15.*Excelsior Palace* (150). B. 1.50, L. 4, D. 6, P. from 12.*France.* P. 10-20.*Milan.* E. P. from 9.*Vittoria.* P. from 8.*Centrale.* R. from 2.**Pensions—***Panormus.* P. 8-12.*Suisse.* P. 7.50-9.*Tersenghi.* P. from 6.*Germania.* P. 7-10.

PALESTRINA—

Bernardini Ved. Pastina.
Armellino.

PALLANZA—

Eden (117). A. E. G. B. 1.50, L. 3, D. 5, R. from 3.50, P. from 8.*Grand Pallanza* (250). E. A. B. 1.50, L. 3, D. 5, R. from 4, P. from 8.*St. Gotthard* (65). B. 1.25, L. 2.50, D. 3.50, R. from 2, P. 7-9.*Bellevue* (80). B. 1.50, L. 3, D. 3.50, R. from 2.50, P. from 7.*Metropole et Poste.* B. 1.50, D. 5, R. from 3, P. from 8.*Milan et Suisse.* B. 1.25, L. 2, D. 3, S. 2.50, R. from 1.50, P. from 6.**Pension—***Villa Castagnola.* P. 6½-10.

PALMA—

Casciello.

PAOLA—

Leone. R. 1.50-2.*Italia.* R. 1.50-2.

PARMA—

Croce Bianca (100). E. P. from 10-16, R. from 3, B. 1.50, L. 3.50, D. 5, G.

PEGLI—

Méditerranée (150). E. P. 9-14.*Pegli* (90). P. 9-12, R. from 4.*Ville* (50). P. 7-10.*Beauregard.* P. from 7.*H. Pension Forbes.* E. G.

- PERUGIA**—
Brufani. E. R. from 4, B. 1.50, L. 3.50, D. 5, P. from 9, G.
Palace. E. A. R. from 4, L. 3, D. 5, P. 10-14. G.
Gran Bretagna or Posta. P. from 8.
Belle Arti. Cheaper.
- PESARO**—
Zengo. G.
- PESCARA**—
Risorgimento.
- PESCHIERA**—
Democrazia. R. 1.50.
Montrèsor. R. 1.50.
- PESCIA**—
Commercio.
- PIACENZA**—
Croce Bianca.
S. Marco. G.
- PIEDIMONTE ETNEO**—
Pace.
- PIEDIMULERA**—
H. Piedimulera.
Corona.
- PIENZA**—
Letizia.
- PIETRA SANTA**—
Ballerini (50). B. 75, L. 2, D. 2.50, R. from 2.
- PIEVE S. STEFANO**—
Stella.
- PINEROLO**—
Campana.
- PIPERNO**—
Giordani.
- PISA**—
Grand and Londra (170). E. A. P. 8-12, G.
Victoria. R. from 4, P. from 10. E. A.
Nettuno. Italian. A. E. R. from 3, G.
Minerva, near Station. A. E. R. from 3, P. 9, G.
- PISTOIA**—
Globo, Piazza Cino.
Rossini, V. Cavour.
- POGGIBONSI**—
Aquila Nera (20). E. P. 6-8. Newly rebuilt.
- POMPEII**—
Suisse (50). E. L. 3, D. 4, P. from 8.
Diomède.
Soleil. P. 5.
- PONTASSIEVE**—
Vapore.
- PONT ST. MARTIN**—
Cavallo Bianco. R. 2.
Delapierre.
- PORDENONE**—
Quattro Corone.
- PORLEZZA**—
Lago.
- PORRETTA**—
Porretta. P. 8-11.
Palazzina. R. 2-4.
Roma. R. 1.50.
- PORTICI**—
Bellevue. P. 8-10, R. 2-5.
- PORTOFINO**—
Grand Splendid. E. A. P. from 9.
- PORTO MAURIZIO**—
Riviera Palace. E.C.S.
France.
- POSITANO**—
Margherita. P. 6-8.
Germania. P. from 6.
Roma. P. from 6.50. R. 2.
- POTENZA**—
Lombardo (43). E. P. 6-8.
Rooms at the Station.
- POZZUOLI**—
Armstrong. R. 1.75.
- PRATO**—
Giardino.
Stella d'Italia.
- QUINTO**—
Beau-Séjour (60). P. from 6, R. 2-3, B. 60c., L. 2, D. 3.
- RANDAZZO**—
Italia.
- RAPALLO**—
Europe, on the sea. Always open (80). P. from 8, from Jan. to May. At other times about 1 fr. less. E.C.S. A. E.
Beau Rivage. E. A. Steam heating. P. 9-12.
Grand Royal. E. A. B. 1.50, L. 3.50, D. 5, R. from 2.50, P. 8-12, G. Same proprietor.
Imperial Palace. A. E.
New Bristol. P. from 12.50.
Helvetia Palace Park. P. 8.50-12.
Grand H. Moderne (100). A. E. G. P. 8-12.

RAPALLO—continued.

Riviera Splendid. E. P. 8.

Kursaal. P. 12-20.

Verdi's Grand. E. P. from 8.

Grand Savoy (100). E. A. P. from 8.

Etrangers. E. A. P. from 7.

RAVELLO—

Palumbo.

Toro.

Belvedere.

RAVENNA—

Byron (50), V. Mazzini. P. from 10.

Royal (70). G. E. A.

RECANATI—

Pace. R. 1.50.

REGGIO (CALABRIA)—

Baraceamento. G.

REGGIO (EMILIA)—

Posta (30). P. from 9.50.

RIETI—

Croce Bianca.

RIMINI—

Aquila d'Oro.

Italia (30). P. from 7.50.

RIVA—

Palace Hotel Lido. First class. E. A. R. from 3, B. 1.50, L. 3.50, D. 5, P. 8.

Imperial Sole, on Lake (120). B. 1.20, L. 3, D. 3.50-5, R. 2.50-6. E. P. 7-12.

Lac. E.C.S. Garden; outside the town. R. from 2, B. 1, D. 3.50, S. 2.50.

ROCCA DI PAPA—

Royal Righi. P. from 9, L. 2.50, D. 3.50.

Angeletto.

RODI-FIESSO—

Helvetia.

ROME—

The following first class hotels have in almost every case lifts, electric light, and (often excessive) steam heating. The charges are raised about Easter.

Grand, Piazza delle Terme, near the Station (J, B 6). R. from 10, B. 2, L. 5, D. 8, P. from 15.

Quirinale, Via Nazionale, near the Station (I, B 6) (350). P. from 14.

ROME—continued.

Palace, Ludovisi Quarter (130). Charges high.

de Russie, Piazza del Popolo (A, A 4) (300). Well managed, very comfortable, with large garden. A. E. B. 1.50, L. 4, D. 6, R. from 6, P. from 13, G.

Angleterre, Via Bocca di Leone (F, B 4); a favourite English hotel, very comfortable. P. from 10.

de Londres, Piazza di Spagna (E, B 4). Old established; well situated; high charges. E. A.

de l'Europe, Piazza Mignanelli (D, B 4) (250). Old established; similar charges to *de Londres*. R. from 4.

Continental, opposite arrival platform of Railway Station (L, B 6) (300). B. 1.50, L. 4, D. 6, R. 6-12.

Select (under same management as *Continental*).

Royal, Via Venti Settembre (K, B 6) (250). E. B. 1.50, L. 4, D. 6, R. from 5. High situation; well managed.

Majestic, Via Veneto (B 5). Fine situation; new house; charges reasonable.

Bristol, Piazza Barberini (B, B 5) (120). Old established. B. 1.50, L. 5, D. 8, R. 6-14.

Britannia, Via 4 Fontane 149. A. E. P. 7-10.

Excelsior, Via Boncompagni.

Fischer's Park, Ludovisi. E. A. P. 8-12, R. from 3.50.

Victoria, Via Sardegna. A. E.

Tourist and Capitol, Corso Umberto. A. P. from 8.

Marini, Via del Tritone (H, B 4) (130); very central and comfortable; a favourite English house. R. from 5, B. from 1.50, L. from 3.50, D. from 5. A.

Bertolini's Splendide, Corso Umberto Primo (G, B 4), formerly *Gd. H. de Rome*; very central, redecorated and refurnished.

ROME—*continued*.

Italie, Via Quattro Fontane (O, B 5), R. from 3, B. 1.25, L. 3, D. 4. Near Barberini Palace. Old established; well managed.

Beausite, Via Aurora (T, A 5) (110). In the new quarter; quiet and good. P. from 10.

Eden, Via Ludovisi (R, B 5). In the new quarter; well situated; quiet and comfortable. P. from 11.

Minerva, Piazza Minerva (B, C 4), near Pantheon; large and old established, frequented largely by Catholics; very central. R. from 5, B. 1.50, L. from 4, D. from 6. E. A. P. from 14-20, G.

Hassler, near S. Trinità de' Monti (P, B 4, 5) (100). Good view from upper windows; frequented almost exclusively by Germans.

Moderne, Corso Umberto Primo. E. A.

Regina, opp. Palazzo Margherita.

The following hotels are less expensive and suitable for those travellers who wish to be more economical; most of them have lifts and electric light:—

Allemagne, Via Condotti (N, B 4); old established; moderate charges; central.

Tourist Hotel and Capitol, Corso Umberto. R. from 3, B. 1.25, L. 3, D. 4, P. 8. A.

Savoy, Via Ludovisi, formerly Pension *May Gianelli* (150).

Laurati, Via Nazionale (D, C 5); good; chiefly frequented by French and Italians. P. from 10.

Pincio, Via Gregoriana (C, B 5): old established; moderate charges.

de la Paix et Helvetia, Via Nazionale; clean and comfortable. P. from 10, R. from 4, B. 1.50, L. 3.50, D. 4.50. E. A.

ROME—*continued*.

Milano, Piazza Monte Citorio (A, C 4); first-class Italian house, frequented chiefly by deputies and senators. P. from 10. E. A.

Campidoglio, Via Umberto Primo (F, C 4), corner of Piazza Venezia; very central. P. from 8. Quite Italian. Good.

Michel, Piazza Esedra di Termini. E. A. P. from 10.

Germania and Bellevue, Via Boncompagni. In the new quarter; well situated. R. from 3, B. 1.50, L. 3, D. 4, P. from 8.

Nazionale, Piazza Monte Citorio, frequented by deputies and senators. P. from 9.

Nations, Via Bocca di Leone. Quiet and clean.

Boston and Sud, Via Lombardia (S, A 5) (150). In the new quarter; good situation. P. 10-13. E. A.

Victoria, Via Sardegna 34 (180). R. from 3.75, B. 1.25, L. 2.75, D. 4, P. from 9.

Métropole and Ville, Via S. Nicolo da Tolentino (100). P. from 8. E. A.

Windsor, Via Veneto. R. from 5, B. 1.50, L. 4, D. 5. P. from 12. A.

Bavaria, Via Alibert (U, A 4). P. from 7. E.

Beau Séjour, Foro Traiano; moderate charges.

Genève, Via delle Vite. P. from 8.

Lago Maggiore, *Massimo d'Azeglio*. Both these hotels are near the Station.

Alexandre and Pension, Via Veneto 18.

Colonna, Piazza Colonna. P. 9-11.

Hotels providing rooms only, suitable for those who wish to take their meals out—

Orient, Piazza Poli.

Posta, Via delle Vite.

Senato, Via delle Pantheon.

S. Chiara, Via S. Chiara 21.

Centrale, Via delle Rose.

Cesari Palumbo, Via di Pietra.

ROME—continued.

Pensions—Charges from 6 per day—

Dawes-Rose, 57 Via Sistina.

Hayden, 42 Piazza Poli.

Michel. See under HOTELS.

Cargill, 23 Via Collina, Via Flavia. E. A.

Bethell, 41 Via Babuino. A.

Jaselli-Owen, 12 Piazza Barberini. A.

Esedra, 117 Via Torino.

Prati, Via Boezio. E. A.

English, 11 Via Vittorio Colonna.

Rosada, 43 Via Aurora.

Bella, 196 Via Babuino.

Hurdle Lomi, 36 Via del Tritone.

Kaiser, Via Sallustiana.

Kaiser's P. Aurora, Via Aurora N. 43.

Marley - Poggiali, 121 Piazza Montecitorio.

Quisisana, 58 Via Venti Settembre. Almost entirely German.

Boos, 43-45 Via Quirinale. E.

Castellani - Stelzer, 79 Via Sistina.

Evans, 53 Via Poli.

Villa Ludovisi, 1 Via Emilia.

Hotel Pension Schmid, 5 Piazza Barberini.

RONCIGLIONE—

Aquila d'Oro.

ROSSANO—

Roma. R. 1.50-2.50.

ROVIGO—

Corona Ferrea.

RUTA—

Italia and Kursaal (30). E. P. from 6, G.

RUVO—

Roma. R. 1.50-2.

S. AGATA—

P. Petagna. P. 6.

P. Jaccarino. P. 6.

S. BENEDETTO DEL TRONTO—

Ferrovia.

S. CATERINA—

Grand H. et Clementi (300). R. from 3.50, B. 1.50, L. 4, D. 5. P. from 10.50.

Etab. of Baths.

S. DALMAZZO DI TENDA—

Etab. des Bains, 15 Apr. to 15 Oct. E.C.S.

Grand Hotel.

S. GIMIGNANO—

Centrale et Victoria (20). P. from 5.

S. MAMETTE—

Stella d'Italia.

S. MARCELLO PISTOISE—

Posta. E.C.S.

SANTA MARGHERITA-LIGURE.

Metropole. E. R. from 3, B. 1.50, L. 2.50, D. 3.50, P. from 8.

Grand Continental. E. A. P. 8-12.

Miramare.

Grand (Villa Centurione).

Strand. E. G. P. from 7-9.

The Eden. P. from 10.

Regina Elena. E. A. English management. P. from 9. G.

S. MARIA DI CAPUA VETERE—

Roma.

Vittoria.

S. MARINO—

Michetti.

Titano. R. 1.25-2.

S. MINIATO DEI TEDESCHI—

Rossi.

S. QUIRICO—

Casini Costantino. R. 1.

SAN REMO—

Anglais. E. A. P. from 10, R. from 4, B. 1.50, L. 4, D. 6.

Savoy (150). E. A. P. from 10, G. *Cosmopolitan*. P. 8-11.

Bellevue. P. from 12. G.

Royal. P. from 12.50.

Victoria and Rome, with large garden. E. A. Sea baths.

R. from 2.50, B. 1.50, L. 3, D. 4.50, P. 8-12.

Riviera Palace. P. from 9.

Pavilion. P. 7-10.

Beau Site. E. P. 8-12.

Nice (100). Sheltered situation. E. A. P. 9-16, R. from 3, B. 1.50, L. 3.50, D. 5.

Méditerranée, with garden. E. P. from 10.

West End. E. A. P. from 11.

Paris, opposite Station. E. A. R. from 4, B. 1.50, L. 3.50, B. 5, P. from 9.

SAN REMO—*continued.*

Europe et de la Paix, opposite Station. E. A. R. from 3.50, B. 1.50, L. 3.50, D. 5, P. from 10.

Londres. E. A. P. 9.50-15, G.

Belvedere. Route du Berigo.

Family hotel. E. A.

Rome. E. A. P. 8-12.

Cosmopolitan, opposite Station. E. A. P. 8-12, R. 3-8, B. 1.50, L. 3, D. 4.

Bristol. Family hotel. P. from 8.

Pensions—

Bellavista.

Étrangers (60), Corso Garibaldi. P. 6-8.

Villa Flora. P. 8. E.

S. SEVERINO—

Tacchi. R. 1.

SALERNO—

Inghilterra. P. 12.50.

Vittoria. P. 8-10.

Roma (22). L. 2.25, D. 3.50, R. 2-3.

SALICE—

Grand. L. P. 10-14.

Milan. P. 7-9.

SALO—

Salo (80). E. A. R. 3, B. 1.50, D. 4, S. 3, P. 8-14, G.

Vittoria. E. R. from 3, P. from 8.

Metropole-Suisse. E. G. R. from 2.50, P. from 7.

Centrale.

SALSO MAGGIORE—

Grand Hotel des Thermes. First class (300). E. A. P. from 14.

Central Bagni. P. from 12.

Milan. R. 3.50-6, B. 1.50, L. 3.50, D. 5, P. from 11.

SALTINO—

Vallombrosa.

SARNO—

Pinto.

SARONNO—

Madonna.

SARZANA—

Londra.

SASSOFERRATO—

Arcevia.

SAVONA—

Suisse (60). R. from 3, B. 1.25, L. 3.50, P. from 6, G.

SCANNO—

Lago Pace.

SEGNİ—

Gaetnana.

SENIGALLIA—

Roma.

SESTRI LEVANTE—

Grand (120). E. A. R. from 4, B. 1.50, L. 3.50, D. 5, P. from 9, G.

Europe Miramare (45). Garden; R. from 2.50, B. 1.50, L. 3, D. 4, P. from 8.

SESTRI PONENTE—

Grotta.

SEZZE—

Locanda Salvatore Valenti.

SIENA—

Royal, facing the Lizza (80). E. A. R. from 4, B. 1.50, L. 3.50, D. 5, P. from 9.

Continental (50). E. A. P. 8-12.

Aquila Nera. R. from 3, B. 1.25, L. 2.50, D. 3.50, P. 8-10.

Pensions—

Chiusarelli, Viale Curtatone. E. P. 6-7.

Saccaro, V. Sallustio Bandini.

S. Catarina, V. Belle Arti.

SOLMONA—

Monzù.

SONDRIO—

Posta (60). E. P. 7-10.

Grand H. Malenco, Chiesa (150). E. P. 8-12.

SORA—

Liri.

SORRENTO—

Vittoria. Terraced garden overlooking sea (lift from landing place) (150). E. R. from 5, B. 1.50, L. 3.50-4, D. 6, P. 12-15, G.

Tramontano { Under same management. Well situated above the shore. P. from 12. E. A.

Royal. R. from 3, B. 1.25, L. 3, D. 4, P. from 8.

Villa di Sorrento.

On the E. side—

Europe. P. 7-10.

Gde. Bretagne. P. 7-9.

SORRENTO—*continued.*

On the E. side—

Londres et d'Angleterre (40).

E. P. 6-8.

Lorelei (30). P. 6-7.

Pension Cocumella, 1 m. E. of the town. Good bathing. P. 7.50-9.

SOSPELLO—

Posta.

SPELLO—

Brozzi.

SPEZIA—

Croce di Malta. Garden on sea. A. E. P. from 8-12.

Italia. E. L. 3, D. 4.50, R. 4-7, P. 7-11.

Gran Bretagna et Roma (50). E. P. 8.

Giappone. R. 2-2.50.

SPOLETO—

Lucini. R. from 3, P. 6-12.

STIA—

Stazione Alpina.

STRESA—

Iles Borromées (230). B. 1.50, L. 4, D. 6, R. from 5, P. from 12. E.C.S. G.

Regina Palace (200). G.

Beau Séjour (40). B. 1.25, L. 3, D. 4, R. from 2.50, P. from 7.

Milan. B. 1.50, L. 3, D. 4, R. from 2.50, P. from 8.

Italie et Suisse. B. 1.25, L. 3, D. 4, R. 2-3.50, P. 7-8.50.

Reale. B. 1, L. 3, D. 4, R. from 2.50, P. from 6.

St. Gothard. L. 2.50, D. 3.50, R. from 2.50, P. from 6.

SUBIACO—

Aniene. P. 5.

Pernice.

SUSA—

Sole (24). P. from 7. G.

SUTRI—

Vanucci.

SYRACUSE—

Etrangers. E. A. R. from 4, B. 1.50, L. 3.50, D. 5, P. from 10.

Grand (50). R. from 3, B. 1.50, L. 3.50, D. 5, P. from 10.50.

Roma.

Villa Politi. B. 1.50, L. 3.50, D. 5, R. from 4, P. from 10.

SYRACUSE—*continued.*

Palace. P. from 10. E. E.C.S.

Pension—

Bellevue. P. from 5.

TAORMINA—

San Domenico (125). R. from 7, B. 1.50, L. 3.50, D. 5, P. 10-15.

Castello a Mare. R. from 4, B. 1.50, L. 3.50, D. 5, P. from 10.

Timeo. R. from 5, B. 1.50, L. 3.50, D. 5, P. from 12.

Metropole. R. from 4, P. from 9.

Naumachia. R. from 3, B. 1.25, L. 3, D. 4, P. 8-12.

Victoria. R. from 2, B. 1, L. 2.50, D. 3, P. from 6-9.

International (60). R. from 4, B. 1.50, L. 4, D. 6, P. 11-15.

TARANTO—

Europa.

Risorgimento Centrale.

TEANO—

Lancellotti.

TELESE—

Grand (100). R. from 3, B. 1.50, D. 5, P. 9-12.

TENDA—

Nazionale.

Croce Bianca (15). E. P. 7-9.

TERAMO—

Pellegrini. R. 1.50-2.50.

Giardino. R. 1.50.

TERMINI IMERESE—

Terme. E. A. R. from 3.50, L. 2.50, D. 4, P. from 8-12.

TERMOLI—

Corona. R. 1.50.

TERNI—

Europa ed Inghilterra. G.

Aquila d'Oro.

TERRACINA—

Royal de la Poste.

Marina. R. from 1.5-3.

TERRANOVA—

Tempiese.

Vittorio.

TIRANO. See MADONNA DI TIRANO.

Grand H. Tirano. E. P. from 9.

Posta.

Stelois e Italia.

TIVOLI—

Regina, in Piazza. R. 2, L. 2, D. 4-5, P. 5-6, G.

Sibilla, at the Temples, overlooking Falls.

TIVOLI—*continued.*

Eden H. Sirena, near entrance
to Falls (25). E. P. 6-8.

TODI—

Garibaldi.

TOLENTINO—

Corona.

TORRE DEL GRECO—

Swizzera. E. P. 6-7.

S. Teresa (75). E. P. from 8.

Eden. E. P. 6-7.

Belvedere. E. P. 6-7.

TORRE PELLICE—

Ours. G.

Lion d'Or.

TORTONA—

Europa. R. 1.

Nazionale. R. 1.50-2.50.

TOSCANELLA—

Porzi.

TRANI—

Vittoria. R. 2-3.

Italia. R. 2-3.

TRAPANI—

Grand. R. from 3.50, B. 1.50,
L. 3.50, D. 5, P. from 10
(Branch at Monte S. Giuliano).

Milano.

Trinacria.

TREMEZZO—

Tremezzo Hotel.

Cornelia (56). E. R. from 2,
B. 1.25, L. 3, D. 4, S. 3, P.
7-10.

TREVI—

Maggiolini. R. 1.50-2.

TREVIGLIO—

Tre Re.

Regina d'Inghilterra. R. 1.50.

Bella Venezia.

TREVISO—

Stella d'Oro.

TRIESTE—

H. de la Ville. R. from Cor. 4.50.

Delorme. R. from Cor. 3.

Volpich. R. from Cor. 4.

Centrale. R. from Cor. 3.50.

Vanoli. R. from Cor. 2.60.

TURIN—

At the Station—

Grand H. de Turin. B. 1.50,
L. 4, D. 6, R. from 4, P.
from 10, G.

Suisse. B. 1.50, L. 4, D. 5, R.
from 4, P. from 12.

Ville et Bologna. E. P. from 8.

TURIN—*continued.*

In the Town—

Europe et Grand, Piazza Cas-
tello. B. 1.50, L. 4, D. 6,
R. from 4, P. from 12.

Trombetta, Via Roma. B.
1.50, L. 3, D. 5, R. 3, P. 10.

Central, Via della Finanza.
R. from 3, B. 1.25, L. 3, D.
4.50, P. from 9.

Bonne Femme et Métropole.

Nord, Via Roma.

Tre Corone. P. from 9. Italian.

UDINE—

Italia.

Croce di Malta.

URBINO—

Italia (20). E. R. from 3, B.
1.20, L. 3, D. 5, P. from 10.

VALDIERI—See BAGNI DI.

VALLOMBROSA—

Grand Hotel Vallombrosa (160).

Croce di Savoia.

Demaniale. P. from 9 in summer.

Paradisino, dépendance of the
Demaniale.

Castello di Acquabella. P. from 12

VARALLO—

Italia. R. 2.50-3, P. 7-9.

Croce Bianca.

Posta. R. 2.50-5, P. 6-8.

VARENNA—

Albergo Reale.

VARESE—

Grand Excelsior (200). E. A. L.
4, D. 5.50, R. from 5, P. from
10.

Angelo (30). E. P. 6-8, R.
from 1.50.

Europa. E.

Italia. P. 5, R. from 2.50.

VASTO—

Indipendenza.

VELLETRI—

Gallo. R. 1.25-2.50.

VENICE—

Grand, on the Grand Canal.
Warmed in winter. A. R.
from 6, B. 1-2, L. 4-5, D. 5-7,
P. from 13.

Europa (150), farther up the
Canal. P. from 12.

Britannia (280), on the other side of
the Grand Hotel. P. from 12.50.

VENICE—*continued.***Danieli** (300). E. P. 14-18.

On the Riva degli Schiavoni.

—These four of the first class, with corresponding charges.

Italia (300) (Bauer Grünwald), Campo S. Moisè. German clientele. P. 10-15.**Victoria**, in the Pal. Molin, at some distance from the Grand Canal.**Excelsior Palace** (400).**Luna** (175), near the Royal Palace. E. A. R. from 3.50, B. 1.75, L. 3, D. 5, P. from 11, G.**Città di Monaco**, at the corner of the Grand Canal and Royal Palace. P. 8-10.**Regina** (Rome et Suisse), on the Grand Canal. E. A. R. from 5, B. 1.50, L. 3.50, D. 5, P. from 12.**Angleterre** (120) and **Beau Rivage**. —Both on the Riva degli Schiavoni. P. from 10.**Bellevue** (60). E. P. 9-13. By the clock-tower in the Piazza S. Marco.**Milan** (120) (P. Anglaise), on the Grand Canal. P. from 12.**Pensions—****Gregory**, *Palais Barbarigo*, just off Grand Canal. P. 7.50-9.**La Calcina H. Pension**. P. 8-12.**Aurora** (50). P. 8-10.**Visentini**. Near Grand Hotel. P. 7.50-9.50.

VENICE-LIDO—

<i>Grand des Bains</i>	{	Generally open only in summer.
<i>Grand Lido</i>		

VENOSA—

Ristorante Fioretti.

VENTIMIGLIA—

Tornaghi. R. 2.50.*Suisse.*

VERCELLI—

*Leon d'Oro.**Tre Re.*

VERONA—

Londra. E. L. R. from 5, B. 1.50, L. 4, D. 6.**Colomba d'Oro** (70). R. from 4, L. 3, D. 4.50, P. 10-12.**S. Lorenzo**, on river (70). L. 3, D. 4, P. 8-10.

VERRÈS—

Italia.

VIAREGGIO—

Grand. E. R. from 3.50, B. 1, L. 3, D. 4, P. 7-10, G.**Italia**. E. R. from 3, B. 1, L. 2.25, D. 3.50, P. from 7.50.**Russia**. P. 8-12.**Roma**. P. 7-10.**Firenze**, near pine-woods. E. P. from 6.*Paris-Soleil.*

Smaller—

*Nice.**Pini*. P. 6.

VICENZA—

Roma.

VICO EQUENSE—

P. Jolanda. R. 2, P. 6-7.

VIETRI—

Rosa.

VITERBO—

Schenardi. In centre of town (25). E. P. 6-10, R. 2-5.**Grand**. Near Porta Fiorentina (40). E. P. 8-10, G.**Angelo**. Central. R. 1.50-2.

VITTORIA—

Italia.

VOGHERA—

Royal d'Italie.

VOGOGNA—

Corona.

VOLTERRA—

Nazionale.

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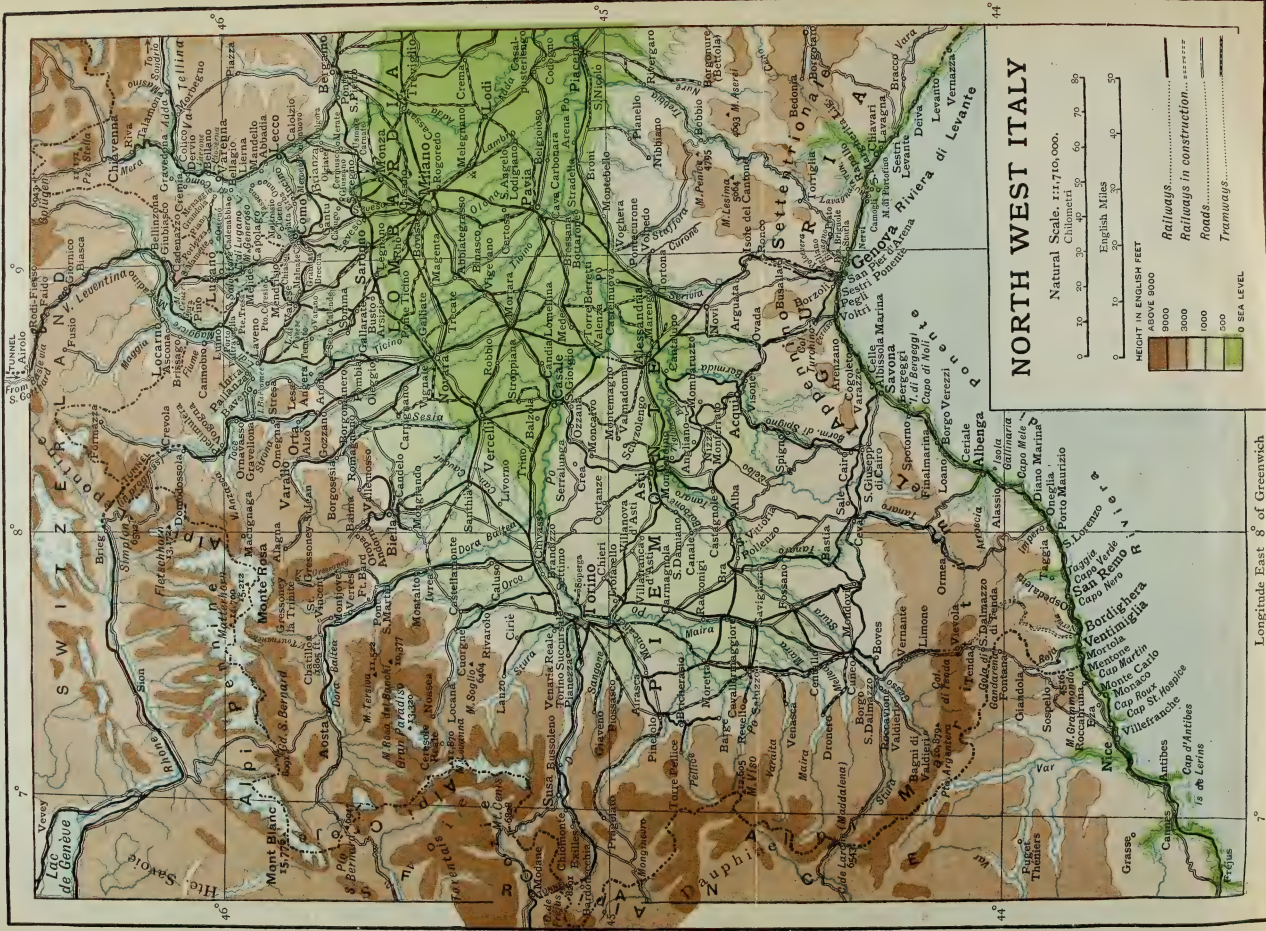
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PART I

TABLE OF ROUTES

* * *Railway, except 24, 30, 31, 32, 44, 45.*

* * Places in **black type** are described in the Alphabetical List, Part II. Numerals in black type refer to the **Routes**. All Routes traversed by *Railway*, unless otherwise stated.

	Page		Page
1 London to Milan . . .	2	30 Como to Colico. Steamer .	14
2 London to Turin . . .	4	31 Colico to Lecco. Steamer .	15
3 Turin to Genoa by Aless- andria	5	32 Menaggio to Luino. Rail- way and Steamer . . .	15
4 Turin to Genoa by Acqui .	5	33 Milan to Genoa by Pavia .	16
5 Turin to Savona . . .	6	34 Milan to Genoa by Aless- andria	16
6 Turin to Milan	6	35 Milan to Spezia by Parma .	17
7 Turin to Piacenza . . .	7	36 Alessandria to Cavaller- maggiore	17
8 Turin to Torre Pellice .	7	37 Alessandria to Savona . .	17
9 Turin to Cuneo by Airasca.	7	38 Nice to Genoa	17
10 Turin to Cuneo by Savi- gliano	7	39 Lecco to Brescia	18
11 Turin to Vievola . . .	8	40 Bergamo to Ponte della Selva	19
12 Turin to Lanzo	8	41 Bergamo to Seregno . . .	19
13 Turin to Cuorgnè . . .	8	42 Milan to Venice	19
14 Turin to Aosta	8	43 Brescia to Iseo	20
15 Santhià to Biella . . .	9	44 Iseo to Loverè. Steamer .	20
16 Mortara to Asti	9	45 Desenzano to Riva. Steamer	20
17 Vercelli to Alessandria .	9	46 Brescia to Cremona . . .	21
18 Vercelli to Pavia . . .	9	47 Brescia to Parma	21
19 Novara to Varallo . . .	10	48 Verona to Trent	22
20 Novara to Domodossola .	10	49 Verona to Caprino	22
21 Novara to Saronno . . .	10	50 Verona to Modena . . .	22
22 Novara to Alessandria .	10	51 Pavia to Monselice . . .	23
23 Bellinzona to Novara . .	10	52 Verona to Rovigo	23
24 Locarno to Arona. Steamer	11	53 Vicenza to Arsiero . . .	23
25 Arona to Milan	12	54 Padua to Bassano	24
26 Milan to Laveno	12	55 Padua to Belluno	24
27 Milan to Incino Erba . .	12	56 Venice to Trieste by Udine	24
28 Milan to Como by Saronno	13		
29 Milan to Sondrio . . .	13		

ROUTE 1.

	Page	
57 Venice to Trieste by S. Giorgio Nogaro	25	LONDON TO MILAN, BY THE ST. GOTTHARD RAILWAY.
58 Cividale to S. Giorgio Nogaro	25	<i>Fares, viâ Calais—</i>
59 Treviso to Vicenza	25	<i>1st cl., £7 0s. 3d. ; Ret., £11 9s. 8d.</i>
60 Milan to Florence by Bologna and Pistoia	25	<i>2nd cl., £4 17s. 3d. ; Ret., £8 5s. 9d.</i>
61 Parma to Ferrara	26	Two trains daily, in under 24 hours.
62 Reggio d'Emilia to Guastalla	26	The train from London, Charing
63 Modena to Mirandola	26	Cross (2.20 p.m.), carries a dining-
64 Bologna to Padua	27	car ; the evening train (9.0 p.m.)
65 Bologna to Ravenna	27	passes the fine scenery of the St.
66 Ferrara to Rimini	27	Gotthard in the dark. The route
67 Faenza to Florence	28	through France lies by way of
68 Genoa to Pisa	28	<i>Calais, Laon, and Delle</i> (French
69 Viareggio to Bagni di Lucca	29	Custom-house, where hand luggage
70 Livorno to Florence by Empoli	30	is examined on the return). On the
71 Pisa to Florence by Pistoia	30	outward journey, hand luggage is
72 Pisa to Rome	31	examined at <i>Porrentruy</i> , the first
73 Florence to Rome by Arezzo and Orvieto	32	station in Switzerland. Heavy
74 Florence to Rome by Perugia and Terni	33	luggage can be registered to Milan,
75 Florence to Rome by Siena	34	and is examined between Chiasso
76 Arezzo to Pratovecchio	35	and Milan in the train.
77 Arezzo to Fossato	35	Leaving London at 2.20 p.m., Basel
78 Terni to Solmona	35	is reached at 6.13 next morning, in
79 Rome to Viterbo	36	time for toilet and coffee. Distance
80 Rome to Nettuno	36	from London to Basel 595 m. There
80A Rome to Albano	37	is another route <i>viâ Ostend</i> .
81 Rome to Terracina	37	The railway from Basel to
82 Rome to Naples	37	Lucerne passes through pleasing
83 Bologna to Brindisi	38	but not striking scenery, and
84 Ancona to Rome	40	ascends gradually to a long tunnel
85 Castellammare Adriatico to Rome	41	near <i>Olten</i> . On emerging from the
86 Termoli to Benevento	42	tunnel, the train sweeps boldly
87 Foggia to Potenza	42	round a curve to reach the station,
88 Naples to Torregaveta	42	which appears below on the right.
89 Naples to San Giuseppe Ottaiano	43	The summits of the Rigi, Pilatus,
90 Naples to Gragnano	43	and the Stanzerhorn, crowned with
91 Naples to Solmona	43	hotels, soon come into view, the
92 Naples to Benevento by Avellino	43	lake of <i>Sempach</i> is skirted on the
93 Naples to Foggia by Caserta and Benevento	44	left, and the <i>Reuss</i> is crossed before
94 Naples to Baiano	44	reaching
95 Naples to Brindisi	44	60 m. <i>Lucerne</i> (1430 ft.). Tra-
96 Naples to Reggio	46	vellers who wish to enjoy the
97 Brindisi to Gallipoli	46	scenery of the lake may take the
98 Brindisi to Reggio in Calabria	47	steamer from the quay, nearly
99 Bari to Taranto	48	opposite the large and handsome
100 Rocchetta to Gioia del Colle	48	railway station, reach Flüelen in

The train reaches the lake at (1 m.) *Meggen*, and skirts it as far as (11 m.) *Küssnacht*, one of the starting-points for the ascent of the Rigi. At (13 m.) *Immensee* it

passes on the left the *Lake of Zug*. From (18 m.) *Arth* a cogwheel railway ascends to the summit of the *Rigi*—the earliest construction of the kind. At (21 m.) *Steinen* the conspicuous peaks called *Mythen* (Mitres) rise on the left. The Lake of Lucerne is joined again at (25 m.) *Brunnen*, and is skirted thence for six miles, the railway affording beautiful views between the numerous tunnels. At (38 m.) *Erstfeld*, the celebrated *ST. GOTTHARD RAILWAY* may be said to begin.

This wonderful line was begun in 1872, and occupied nearly ten years in construction. It is chiefly remarkable for its seven spiral or corkscrew tunnels, a clever engineering device for attaining a higher level. This object had heretofore been accomplished either by long and boldly-sweeping curves, as on the *Semmering*, or by carrying the railway up a lateral valley, and back again along its opposite side, as on the *Brenner*.

Beyond (42 m.) *Amsteg* (1760 ft.) the train passes through a succession of tunnels and over lofty viaducts, crossing the *Reuss*, and rapidly ascending its left bank.

47 m. *Gurtnellen* (2300 ft.). After crossing two streams the train enters the *FIRST SPIRAL TUNNEL* (1635 yards long). On emerging from the tunnel the traveller should look out for its entrance, 120 ft. below. The *SECOND* (1200 yds.) is threaded before reaching (52 m.) *Wassen* (3055 ft.), and the *THIRD* (1205 yds.) soon afterwards. Passing over two fine viaducts (150 and 160 ft. high) the train now arrives at

57 m. *Goeschenen* (3640 ft.), where there is a good buffet, at which table d'ôte is served to passengers by trains which do not carry a dining-car. The train now enters at once the *ST. GOTTHARD TUNNEL*, upwards of 9 m. in length. On both sides of the mountain which it pierces, N. and S., the Swiss have recently erected, at great cost, extensive fortifications. Express

trains occupy 16 min. in passing through the tunnel.

67 m. *Airolo* (3755 ft.), the first village in *Canton Ticino*.

73 m. *Rodi-Fiesso* (3100 ft.). Farther on is the *FOURTH SPIRAL TUNNEL*, a mile long; and beyond two short tunnels the *FIFTH*, of about the same length. The *Ticino* is crossed and recrossed before reaching

78 m. *Faido* (2485 ft.), where the scenery becomes Italian, walnut and chestnut trees growing freely. The *SIXTH SPIRAL TUNNEL*, and soon afterwards the *SEVENTH*, each about a mile in length, are threaded before reaching *Giornico* (1480 ft.), near which a fine old church is passed, lying close to the railway on the left. The vegetation grows luxuriant as the train approaches (94 m.) *Biasca* (970 ft.). The line now descends gradually: three tunnels occur before

106 m. *Bellinzona* (760 ft.), with its three picturesque castles. [Buffet, and junction for *Locarno* and *Novara* 23.] The branch railway does not leave the main line until (108 m.) *Giubiasco*, where our train begins to ascend again, in order to cross the heights of *Monte Cenero*. Fine views over the valley of the *Ticino* during the ascent. Several short tunnels occur, and then a long one (nearly a mile) at a level of 1435 ft., whence the railway descends to

125 m. *Lugano* (1110 ft.). The station stands high above the town, being connected with it by a funicular railway. Beautiful view of the lake and its villas on the left. The train now descends over a viaduct and through a tunnel, passing under the funicular railway to the summit of *Monte San Salvatore*, which rises on the right. After skirting the lake for some distance the railway crosses it on a stone causeway $\frac{1}{2}$ m. in length, and soon reaches

133 m. *Capolago*, the point of ascent to *Monte Generoso* by funicular railway. The bridle-path begins at (135 m.) *Mendrisio* (1190

ft). The Swiss frontier is reached at 141 m. *Chiasso* (Buffet and Custom-house), and the last tunnel is threaded before arriving at

144 m. **Como**. [From another station near the lake a railway runs W. to (18 m.) **Varese**, crossing the main line.] View of the town and lake on the left, from which a funicular railway mounts the opposite hill to *Brunate*. The train skirts the town, passing close to the fine Church of *S. Abbondio*, and runs through a fertile country to (150 m.) *Cucciago*. About 2 m. on the left is the village of *Cantrù*, the church of which has a high belfry that once served as a beacon, fires being lighted upon it.

156 m. *Cannago*, the junction of a shorter line to (15 m.) *Milan*.

160 m. *Seregno*. Railway W. to (9 m.) *Saronno* 21, E. to **Bergamo** 41. Thence by (166 m.) **Monza** to 174 m. *Milan*.

ROUTE 2.

LONDON TO TURIN, BY THE MONT CENIS TUNNEL.

Fares, viâ Calais—

1st cl., £6 10s. 5d.; Ret., £10 7s. 2d.
2nd cl., £4 9s. 10d.; Ret., £7 10s. 0d.

From London to Paris, 286½ m.; thence to Turin, 488 m.; about 24 hours from London.

ON leaving Paris the train runs nearly S. to (348 m.) *Culoz* (junction for *Geneva*) and crosses the *Rhone*. Thence by (363 m.) *Aix-les-Bains* (850 ft.) to (370 m.) *Chambéry* (880 ft.), and

421 m. *St. Michel* (2330 ft.), where the scenery becomes very fine, and the ascent rapid. The river is repeatedly crossed, and the rocks are penetrated by many tunnels.

430 m. *Modane* (3465 ft.), the joint property of the two railway administrations and the seat of the French and Italian Customs. Buffet, and examination of luggage.

The so-called MONT CENIS TUNNEL, which is now entered,

was begun in 1857 and finished in 1870; it cost £3,000,000, is 8 miles long, and is traversed in about 25 minutes. The mountain pierced by the tunnel is the *Col de Fréjus*, the real *Mont Cenis Pass* lying 17 miles to the E.

On issuing from the tunnel the country is characteristically Italian, the line follows the course of the river *Dora Riparia* the whole way to Turin, and the views are striking. For a great part of the distance the railway is carried on the face of the steep mountain, high above villages, fields, and rivers, the scenery for the most part being on the left. There are three points of interest passed before reaching Turin—first the Italian frontier town and fort of *Exilles*, some 10 miles past the station of *Bardonecchia* (4125 ft.), which is at the S. end of the tunnel, 13 m. from Modane. Farther on, deep in the valley below, after passing the station of *Chiomonte* (2525 ft.), 30 m. from Modane, in the intervals of tunnels is seen **Susa**, to which a branch railway runs from (40 m.) *Bussoleno* (1425 ft.). From (47 m.) *S. Ambrogio* (1160 ft.) may be seen, on a crag to the right, the ancient Monastery of the *Sagra di S. Michele*, now a National Monument. Passing through the lower spurs of the Alps the train suddenly emerges, through the moraine of an old-world glacier, into a vast fertile plain, and Turin comes in sight. The building with the fantastic cupola is the *Mole Antonelliana* (p. 301).

66 m. **Turin**.

ROUTE 2A.

LONDON TO MILAN, BY THE SIMPLON.

Fares, viâ Calais—

1st cl., £6 17s. 1d.; Ret., £11 0s. 10d.
2nd cl., £4 15s. 10d.; Ret., £8 0s. 7d.

From London to Paris, 286½ m.; to Milan, 805½ m.; Paris to Brigue, viâ Lausanne, 417 m.

BRIGUE is the starting-point of the

Simplon railway; on leaving it the train soon enters the Simplon tunnel, $12\frac{1}{2}$ m. in length, the longest railway tunnel in the world. It consists in reality of two parallel tunnels 55 ft. apart, connected by frequent transverse shafts. Electric locomotives convey the train through it. $13\frac{1}{2}$ m. *Iselle di Trasquera*; hence there are many tunnel cuttings as far as

($25\frac{1}{2}$ m.) **Domodossola** (Rte. 20) Customs here. ($33\frac{1}{2}$ m.) *Vogogna* (Rte. 20) (44 m.) *Pallanza-Fondo Toce* (4 m. from *Pallanza*—motor omnibus, see p. 10). Crossing the Tosa, the train reaches the Lago Maggiore (47 m.) *Baveno*; (50 m.) *Stresa*; ($53\frac{1}{2}$ m.) *Belgirate*; ($54\frac{1}{2}$ m.) *Lesa*; (57 m.) *Meina* (for all these stations, see p. 12); (60 m.) *Arona*, thence to Milan (Rte. 25).

ROUTE 3.

TURIN TO GENOA, BY ALESSANDRIA.

Exp. in $3\frac{1}{2}$ hours. 1st class, 19.15; 2nd class, 13.40.

ON leaving Turin a fine range of hills appears to the left, dotted with villas. The train crosses the *Sangone* at the point where the line to *Pinerolo* turns off on the right. A mill-stream is presently crossed, and then the *Po*.

5 m. *Moncalieri*, with a handsome castle on a hill to the left. Here Victor Emmanuel I died in 1824. After passing (8 m.) *Trofarello* (junction for **Savona 5** and *Chieri*) the country becomes flat and uninteresting until (19 m.) *Villanova d'Asti*, where the railway begins to wind among low hills.

26 m. *Villafranca d'Asti*. The town stands on rising ground to the right. Beyond (31 m.) *S. Damiano* the *Borbore* is crossed, and the train reaches (35 m.) **Asti**, the junction for **Vercelli 16** and **Casale 17**. Branch line also to *Castagnole*. The broad *Tánaro* now appears on the right, and is crossed before reaching

57 m. *Alessandria* (72,000), a

strongly-fortified town of no interest to the traveller. Junction for **Piacenza 7**, **Savona 37**, and *Cavallermaggiore 36*. About 2 m. farther the train crosses the broad *Bormida*. About 1 m. E. of the bridge is *Marengo*, near which Napoleon defeated the Austrians in the famous battle of June 14, 1800.

70 m. *Novi* (18,000), junction for **Milan 33**. The country now becomes mountainous. Beyond (77 m.) *Arguata*, with a slender tower of a ruined castle, is a tunnel, after which the train crosses several torrents to (84 m.) *Isola del Cantone*. At (86 m.) *Ronco*, the junction of the old line to Genoa, the train enters the *Ronco tunnel*, 5 m. in length (9 min.). On emerging from it the entrance to the old tunnel of *Busalla* is seen on the left. The train now descends, affording fine views over the valley, and crosses the *Polcévera* to

102 m. *Sampierdarena*, on the railway between Genoa and Nice **38**. Between *Isola* and *Sampierdarena* the train has passed through twenty-one short tunnels, besides that on the summit-level of the line. Another tunnel leads to

104 m. **Genoa**.

ROUTE 4.

TURIN TO GENOA, BY ACQUI.

Two exp. trains daily, in $3\frac{1}{4}$ hours. 1st class, 20.45; 2nd class, 14.30.

THIS railway follows Route 3 as far as (35 m.) **Asti**, where it turns S. and crosses the *Tánaro*. Beyond (41 m.) *Mongiardino* the train passes through a tunnel to gain the valley of the *Tigione*, and another tunnel before reaching (46 m.) *Agliano*. The village lies 2 m. on the left. Crossing the *Belbo* and turning E., the train arrives at

51 m. *Nizza Monferrato* (9000) on the railway between *Alessandria* and *Cavallermaggiore 36*. The *Belbo* is crossed several times, and two tunnels traversed, to (56 m.)

Mombaruzzo, the town lying 2 m. to the left. A long tunnel conducts the railway into the valley of the *Medrio*, which is several times crossed before reaching

64 m. **Acqui**, junction for **Savona** 37. Crossing a long bridge over the *Bormida* and passing through a tunnel, we reach (65 m.) *Visone*. A torrent is crossed and re-crossed, and a long tunnel threaded, on the way to (73 m.) *Ovada* (10,000). Here the line turns S., and soon afterwards pierces the Apennines by a tunnel 3 m. long, under the *Col Turchino*. Descending rapidly through very attractive scenery, at (93 m.) *Borzoli* the sea comes into view, and the train soon reaches (98 m.) *Sampierdarena* and (100 m.) **Genoa**.

ROUTE 5.

TURIN TO SAVONA.

Exp. in 4 hours. 1st class, 18.65; 2nd class, 13.05.

As far as (8 m.) *Trofarello* this line coincides with Route 3. Here it turns S. and runs to (18 m.) *Carnagnola* (12,000), birthplace of Francesco Bussone, who was beheaded at Venice in 1432. Railway to *Cuneo* 10. The line proceeds S.E. to (29 m.) *Bra* (16,000), junction for *Alessandria* 36, and descends the left bank of the *Tanaro* to *Bastia*. [Railway W. to (23 m.) *Cuneo*, passing (6 m.) *Mondovì* 10.]

63 m. *Ceva*. Railway S. to (23 m.) *Ormea*. This neighbourhood is celebrated for its stalactitic caverns. The scenery now becomes sub-Alpine, the train threading many tunnels and crossing a number of mountain torrents. A long ascent leads into the tunnel of the *Belbo*, more than 3 m. in length, beyond which is reached (79 m.) *S. Giuseppe di Cairo*. Here the line from *Alessandria* 37 falls in on the left, and the train continues by the (87 m.) *Santuario* (p. 285) to (92 m.) **Savona**.

ROUTE 6.

TURIN TO MILAN.

Five exp. trains daily, in 2½ hours.
1st class, 19.15; 2nd class, 13.40.

LEAVING Turin, we follow the left bank of the Po, pass *Settimo*, and reach (15 m.) *Brandizzo*, one of the halting-places for pilgrims to Jerusalem in ancient times. Crossing the *Orco* and *Malone*, which flow into the Po, we reach

18 m. *Chivasso* (10,000), on the left bank of the Po, formerly a place of importance.

The high tower, surmounted by two mulberry trees, is the only remaining portion of the ancient palace of the Marquises of Montferrat. (Railway N. to **Aosta** 14, E. to (31 m.) **Casale**.)

Near (29 m.) *Livorno*, Monte Rosa and the Matterhorn may be seen in clear weather on the left.

From (37 m.) *Santhià* a branch line turns off to *Biella* 15, and another (new) line to *Arona* (see Rte. 2A). Crossing the *Cavour Canal*, which, supplied by the Po, is the means of irrigating a vast extent of country previously suffering greatly for lack of water, we reach (49 m.) **Vercelli**. Junction for *Alessandria* 17. The train crosses the broad straggling *Sesia*.

63 m. **Novara**. Junction for *Bellinzona* 23, *Varallo* 19, *Domo-dossola* 20, and *Saronno* 21. The *Ticino*, another broad and straggling river, is crossed beyond (69 m.) *Trecate*.

77 m. *Magenta*. Here, on the 4th of June 1859, the French overcame the Austrians in one of the greatest battles fought throughout the whole of the campaign that ended in the deliverance of Lombardy from Austrian domination. The railway passes over part of the field of battle. Just before reaching the station, we see the monument erected by the Italians to Napoleon III to commemorate the victory.

85 m. *Rho*, where the railway from **Arona 25** falls in on the left.
94 m. **Milan**.

ROUTE 7.

TURIN TO PIACENZA.

Exp. in 3½ hours. 1st class, 22.90 fr.; 2nd class, 16.05.

As far as (57 m.) *Alessandria* this line follows Route 3. The *Scrivia* is crossed to (71 m.) **Tortona**, where the railway from Genoa to Milan **33** falls in on the right, and coincides with our line as far as (81 m.) *Voghera*. The train continues N.E. to (94 m.) *Broni*, where a loop line runs N.E. to (9 m.) *Bressana 33*.

97 m. *Stradella* (9000). Skirting the foot of the hills, the railway approaches the river at (99 m.) *Arena Po*. The village lies a mile on the left.

110 m. *S. Niccolò*, on the *Trebbia*, which flows down from the Apennines, the scene of Hannibal's victory over the Romans in B.C. 218.

118 m. **Piacenza**.

ROUTE 8.

TURIN TO TORRE PELLICE.

2 hours, slow trains.¹ 1st class, 5 fr.; 2nd class, 3.75.

THE train follows Route 3 as far as (5 m.) *Sangone*, where it turns S.W. to (16 m.) *Airasca*. Junction for *Cuneo 9*.

24 m. *Pinerolo* (18,000), a pleasant town (1315 ft.) with two interesting churches. The railway now turns S. to (29 m.) *Bricherasio*. Junction for (8 m.) *Barge*. Thence due W. to (35 m.) *Torre Pellice* (5800), a sub-Alpine town (1920 ft.), and a good starting-point for excursions in the Waldensian valleys.

¹ Slow trains always, where Exp. is not mentioned.

ROUTE 9.

TURIN TO CUNEO, BY AIRASCA.

3 trains daily, in 3 and 4½ hours. 1st class, 10.95; 2nd class, 7.65.

FROM (16 m.) *Airasca 8* this line runs S. to (29 m.) *Moretta*. Junction for (8 m.) *Cavallermaggiore 36*. Thence to (38 m.) *Saluzzo* (20,000). Junction for (10 m.) *Savigliano 10*. *Saluzzo* (1200 ft.) is the birthplace of the patriot poet Silvio Pellico, author of *Le mie Prigione* (1788-1854). Four mountain streams are crossed on the way to (59 m.) *Cuneo* (27,000), a sub-Alpine town (1720 ft.) with pleasant promenades on the site of its dismantled fortifications, and a Franciscan Church of the 13th cent. Railway S. to *Limone*, for the *Col di Tenda 11*; S.E. to (17 m.) *Mondovì 5*.

ROUTE 10.

TURIN TO CUNEO BY SAVIGLIANO.

4 trains daily, in 2-3 hours. 1st class, 10.25; 2nd class, 7.15.

FROM Turin to (18 m.) *Carmagnola 5*. Here the line turns off to the right, and passes (24 m.) *Racconigi*, with a royal villa. At (27 m.) *Cavallermaggiore* there is a railway W. for (10 m.) *Moretta 9*, E. for *Alessandria 36*. Our line continues S. to (33 m.) *Savigliano* (17,000), a town on the *Macra* with old fortifications and engine works. Railway W. to (10 m.) *Saluzzo 9*.

40 m. *Fossano* (18,000), a place of considerable strength in mediaeval times, now noted for its Baths. Railway S. to (16 m.) *Mondovì 5*. 20 min. away (by tramway) is the huge domed, Santuario di Vico, built in 1596-1736 from the plans of Vitozzi. The train now turns S.W., passing (48 m.) *Centallo*, a prettily situated little town on the right, and soon reaches (55 m.) *Cuneo 9*.

ROUTE 11.

TURIN TO VIEVOLA.

5 hours. 1st class, 16.75; 2nd class, 11.75.

To (55 m.) *Cuneo* 10. The train crosses the *Stura* and ascends the left bank of the *Gesso*, crossing it beyond (60 m.) *Boves*.

63 m. *Borgo S. Dalmazzo* (2500), the starting-point for (6 m.) *Valdieri* (2485 ft.) and (14 m.) *Bagni di Valdieri* (4425 ft.), a favourite summer resort, and a centre for many charming excursions.

64 m. *Roccavione*. The scenery now becomes extremely beautiful. Several tunnels are threaded, and mountain torrents crossed. Beyond (70 m.) *Vernante* there is a fine view of *Monte Viso* on the right.

75 m. *Limone* (3285 ft.), for several years the terminus of the railway, which has now been extended to (82 m.) *Viévola*, and is in construction to *Ventimiglia*. 2 m. beyond *Limone* the railway enters a tunnel 5 m. long under the *Col di Tenda* (6265 ft.), emerging from it at *Viévola*.

Carriage road thence to (3 m.) *Tenda* (2675 ft.), (5 m.) *S. Dalmazzo di Tenda* (2250 ft.), where is the Italian custom-house, and through the remarkable gorge of the *Gola di Gandarena* to (10 m.) *Fontana* (1425 ft.), the French custom-house. At (15 m.) *Giandola* the road divides, the left-hand branch descending the very attractive valley of the *Roja* to (32 m.) *Ventimiglia* 38. The right branch ascends to cross a *Col* (2750 ft.), beyond which a fine view of the sea is obtained on the descent to (48 m.) *Sospello* (1175 ft.). Another *Col* (4230 ft.) is crossed before the final descent into the valley of the *Paillon*, and thence to (53 m.) *Nice* 38.

ROUTE 12.

TURIN TO LANZO.

6 trains daily, in 1½ hour. 1st class, 3.35; 2nd class, 2.25.

THE train starts from a special

station in the *Via al Ponte Mosca*, at the N. extremity of the town, and passes (4 m.) *Venaria Reale*, with ruins of a royal hunting-box. Crossing the *Stura* and ascending its left bank, we reach (13 m.) *Ciriè*, where the railway turns N.W. to (20 m.) *Lanzo* (1170 ft.), an attractive little town within reach of some very pleasing sub-Alpine scenery. Near it is the *Ponte della Rocca*, a bold arch of the 14th cent. spanning the river *Stura*.

ROUTE 13.

TURIN TO CUORGNE.

2 hours. 1st class, 3.45; 2nd class, 2.15.

THE train starts from the *Porta Susa* station, and passes through a short tunnel on the way to (1½ m.) *Torino Succursale*. Crossing the *Stura*, we reach (8 m.) *Settimo* 6, where the railway to Milan is quitted, and our line turns N. From (22 m.) *Rivarolo* a branch runs to (5 m.) *Castellamonte*.

28 m. *Cuorgnè*. Carriage road thence through pretty scenery to (23 m.) *Ceresole Reale* (4900 ft.), an Alpine resort much frequented by Italians in the summer, with mineral springs, in the neighbourhood of the *Gran Paradiso*.

From the *Porta Susa* station a line runs W. from Turin to (8 m.) *Rivoli*, with a royal palace and a number of pleasant villas.

ROUTE 14.

TURIN TO AOSTA.

5½ hours (express, summer only, 3 hours). 1st class, 16.50; 2nd class, 11.55.

THE railway to Milan is followed as far as (18 m.) *Chivasso*, where our line turns N. up the valley of the *Dora Baltea*.

39 m. *Ivrea* (11,600), the ancient *Eporedia*, with an old castle. A long tunnel leads to (42 m.) *Montalto*.

49 m. *Pont St. Martin* (1105 ft.),

an extremely pretty village, at the entrance to the *Val Gressoney*. [Near the head of the valley is *Gressoney St. Jean* (4500 ft.), and higher up *Gressoney la Trinité* (5370 ft.), both favourite Alpine resorts.] Farther on, the train threads a defile and pierces the rock beneath *Fort Bard* by a tunnel, ascending through beautiful scenery to

57 m. *Verrés* (1280 ft.). Castles crown the heights on both sides of the valley, and several rivers are crossed. Beyond a tunnel and a long viaduct over the *Dora* the train passes through the defile of *Montjovet*, amid magnificent scenery, and reaches (63 m.) *St. Vincent* (1415 ft.), with a mineral spring. Two more tunnels carry the train to (65 m.) *Chatillon* (1805 ft.), at the entrance to the *Val Tournanche* (for *Zermatt*). More tunnels and bridges are crossed, and the train reaches (81 m.) *Aosta*.

ROUTE 15.

SANTHIÀ TO BIELLA.

1 hour. 1st class, 3.40; 2nd class, 2.55.

FROM *Santhià* 6 a branch line runs N. to (19 m.) *Biella* (12,000), a sub-Alpine town with baths, much frequented by Italians in the summer. It has some fine Renaissance buildings, and consists of an upper and lower town. Three narrow-gauge railways start from *Biella*—S.W. to (6 m.) *Mongrando*, E. to (13 m.) *Vallemosso*, and N. to (9 m.) *Balma*, passing (5 m.) *Andorno* (1800 ft.), another favourite resort, with establishments for the water-cure. *Oropa*, 6 m. N.W. of *Biella*, has also hydropathic baths, and above it stands the celebrated pilgrimage church of the *Madonna d'Oropa* (3870 ft.).

ROUTE 16.

MORTARA TO ASTI.

3 hours. 1st class, 9.45; 2nd class, 6.65.

THE railway runs S.W., and beyond (9 m.) *Candia Lomellina* crosses the *Sesia*. At (18 m.) *Casale* it intersects the line between *Vercelli* and *Alessandria* 17. The country now becomes less flat, and the railway winds among low hills. Between (23 m.) *S. Giorgio* and (25 m.) *Ozzano* is a long tunnel.

28 m. *Serralunga*. On a height near this is the pilgrimage church of *Crea*, with the Stations of the Cross and terra-cotta figures. Beyond (33 m.) *Moncalvo* is a short tunnel. The train now turns S. to (47 m.) *Asti*.

ROUTE 17.

VERCELLI TO ALESSANDRIA.

2½ to 3 hours. 1st class, 7.15; 2nd class, 5.5.

THE train runs S. to (11 m.) *Balzola*, and crosses the *Po* to reach (14 m.) *Casale*, the junction for *Asti*, *Mortara*, and *Chivasso*. The *Tanaro* is crossed immediately before (35 m.) *Alessandria*.

ROUTE 18.

VERCELLI TO PAVIA.

3 to 4 hours. 1st class, 8.55; 2nd class, 6 fr.

THIS railway crosses the *Sesia*, and passes near the scene of some important struggles between the Piedmontese and Austrians in the wars of Italian independence. At (18 m.) *Mortara* 22 several lines are intersected, and our train continues by a succession of small stations to (38 m.) *Cava Carbonara*, where the railway from (22 m.) *Torreberetti* 22 falls in on the right. Thence N. to (42 m.) *Pavia*.

ROUTE 19.

NOVARA TO VARALLO.

2½ hours. 1st class, 7.5; 2nd class, 4.95.

THE railway runs N., and quits the Gravello line 20 at (3 m.) *Vignale*. The scenery is tame as far as (19 m.) *Romagnano*, where it improves, and soon becomes exceedingly attractive. The left bank of the *Sesia* is ascended to (27 m.) *Borgosesia* (4000), near which is a pilgrimage church with terra-cotta figures. A gorge is threaded on the way to (35 m.) **Varallo**.

ROUTE 20.

NOVARA TO DOMODOSSOLA.

3½ hours. 1st class, 11.50; 2nd class, 8.5.

At (3 m.) *Vignale* the railway to Varallo turns off on the left. From (23 m.) *Gozzano* a branch line runs N.W. to (5 m.) *Alzo*. The scenery now becomes very pleasing. Near (26 m.) *Corconio* fine views are gained over the *Lake of Orta*, with the pretty little island of *S. Giulio*, and the pilgrimage church of the *Madonna del Sasso* high up on the cliff in the background. Beyond (27 m.) *Orta* the train runs close to the margin of the lake, and the most beautiful prospect is enjoyed. The lake is quitted at (33 m.) *Omegna*, and the left bank of the *Strona* is descended to (38 m.) *Gravello*. (Motor omnibus to the station of Pallanza-Fondo Toce (rt. 2a), Pallanza, and Locarno). Through a broad valley the train now runs by (41 m.) *Ornavasso*, near which are large quarries of granite and marble, and crosses the *Tosa*.

48 m. *Vogogna* (740 ft.), a beautifully situated town. At (50 m.) *Piedimulera* (780 ft.) the *Val Anzasca*, leading up to the foot of Monte Rosa, opens on the left.

57 m. *Domodossola* (2a) (905 ft.), a town of 3500 inhabitants, with a *Via Crucis* on a hill to the S.

ROUTE 21.

NOVARA TO SARONNO.

1¼ hour. 1st class, 5.15; 2nd class, 3.60.

THE railway runs N.E., and at (7 m.) *Ponte Ticino* crosses the river. At (17 m.) *BUSTO ARSIZIO* (9000), the principal church of which contains a fine painting of the Assumption by *Gaudenzio Ferrari*, the line is crossed between Milan and *Porto Ceresio*, by way of **Varese**. Thence E. to (25 m.) **Saronno** 28.

ROUTE 22.

NOVARA TO ALESSANDRIA.

Exp. in 2¼ hours. 1st class, 8.55; 2nd class, 6 fr.

THE railway runs S.E., through a district of rice-plantations and pollard mulberry trees, to (15 m.) *MORTARA* (5000), where the principal church has a painting by *Gaudenzio Ferrari*. This is the junction for **Milan** 34, **Vercelli**, and **Pavia** 18. The train now turns S., passing (30 m.) *Torreberetti*, whence a line runs E. to (28 m.) *Pavia*, and soon afterwards crosses the *Po*.

33 m. *Valenza* (3000), once a strong fortress. Railway N.W. to **Vercelli** 17. A long tunnel leads to (37 m.) *Valmadonna*, beyond which the train descends, and crosses the *Tánaro* to

42 m. *Alessandria*.

ROUTE 23.

BELLINZONA TO NOVARA.

Exp. in 3½ hours. 1st class, 13.80; 2nd class, 9.65.

ON quitting *Bellinzona* 1 the railway follows the line to Milan as far as (2½ m.) *Giubiasco*, and turns to the rt. along the valley. From (6 m.) *Cadenazzo* a branch runs W. to (8 m.) *Locarno*, at the head of Lago Maggiore 24. Our line reaches the lake at (11 m.) *Magadino*, and skirts its E. shore. The frontier is crossed, and a tunnel

threaded, before arriving at (17 m.) *Pino*. Many short tunnels occur, and several viaducts are crossed, on the way to (25 m.) *Luino* (custom-house).

A bridge over the *Margorabbia*, and a tunnel, bring the train to (29 m.) *Porto Valtravaglia*. Further on, just opposite *Intra*, the railway enters a tunnel nearly 2 m. long, emerging at (35 m.) *Laveno*. Junct. for **Milan 26**. The train now runs inland, and pierces the hill of *Mombello* by a long tunnel. At (48 m.) *Sesto Calende* we cross the line between Milan and Arona **25**. Here the *Ticino* enters the lake, and is crossed on a long iron bridge by the railway and the Simplon road, one above the other. The train ascends the rt. bank of the river, and threads a long tunnel to (53 m.) *Pombia*.

57 m. *Oleggio*. Railway N.W. to (13 m.) *Arona*. Tame scenery hence to (68 m.) **Novara**.

ROUTE 24.

LOCARNO TO ARONA, BY STEAMER.

Lago Maggiore.

5½ hours. 1st class, 6.5; 2nd class, 3.45. Return, available for two days, 9.65 or 5.50.

THE LAGO MAGGIORE, known to the Romans as *Lacus Verbanus*, is nearly 40 miles long and about 2 in breadth, except where a bay between two slight projections on the coast-line increases the width by a few hundred yards. Only the portion N. of *Pino*, about one-fourth of the entire surface, belongs to Switzerland. The lake is 645 ft. above the sea, and in its deepest parts descends to 450 fathoms.

LOCARNO (3500), a Swiss town with an Italian name and character, offers no particular attraction except the ascent of the MADONNA DEL SASSO (1170 ft.), which may be made in 1½ hr., and commands a beautiful view. The church con-

tains paintings by *Luini* and *Bramantino*. The Church of *S. Antonio* in the town is memorable as the scene of a frightful disaster on Jan. 11th 1863, when the roof fell in during divine service and killed forty-eight persons on the spot, thirty dying afterwards in the hospital.

Opposite Locarno lies *Magadino*, where the steamer does not always call. The conspicuous delta of the *Maggia* is passed on the way to *Ascona* (no pier), on the W. bank; opposite is *Gerra*. Beyond two little islands the steamer reaches *Brissago*, the last place in Switzerland, surrounded by pretty gardens. Hereabouts the frontier is crossed, but luggage is examined on board.

The first town in Italy is CANNOBIO (2000), at the mouth of the *Val Cannobbina*, with a good painting in its church by *Gaud. Ferrari*. Across the lake lies *Maccagno*, beyond which the viaducts and cuttings of the railway are well seen along the shore. The next station on the E. side is LUINO (1850), the birthplace of *Bernardino Luini* in 1470, by whom there are frescoes in the church. Near *Cánnero*, on the W. bank, are two ruined castles, formerly strongholds of brigands.

3 hrs. from Locarno is *Laveno*, on the E. bank, the point of ascent for the *Sasso del Ferro* (3485 ft.). The steamer now crosses the lake to *Intra* (5700), on leaving which it rounds the promontory of *Castagnola*, and soon discloses a view of the Borromean Islands opposite Baveno. The next stopping-place is *Pallanza* (3200), a very favourite resort, both in summer and winter. On the delta of the *Toce* lies *Feriolò*, and a little further S. the attractive village of *Baveno*. Here is the VILLA CLARA, built for its late possessor, Mr. Henfrey, and occupied in the spring of 1879 by the late Queen Victoria.

From Baveno may be visited the famous BORROMEAN ISLANDS, consisting of the *Isola Superiore*, chiefly

inhabited by fishermen, the *Isola Madre*, furthest from the shore, and the *Isola Bella*, with a luxuriant garden laid out in formal terraces, and planted with semi-tropical shrubs and trees. (Open daily from 9 till 3 or 4; 50 c.) In the Picture Gallery are paintings by *Boltraffio*, *Borgognone*, *Gaudenzio Ferrari*, and *Gregorio Schiavone*. The steamer next calls at *Stresa*, another favourite resting-place, whence (or from Baveno) the *Monte Mottarone* (4900 ft.) may be ascended in 4 hrs. It commands a magnificent view. The pedestrian may descend on the other side to (5 hrs.) *Orta* 20. Baveno and Stresa both lie on the carriage road of the Simplon, between Domodossola and Milan. The scenery now becomes less striking. *Belgirate*, *Lesa*, and *Meina*, all on the W. bank, are passed, and the steamer crosses to *Angera*. During the approach to Arona, as the lake is recrossed, a good view is obtained of the colossal STATUE OF S. CARLO BORROMEO, 70 ft. high in addition to its pedestal, the great curiosity of the district, which the visitor may enter and ascend (50 c.). About 10 m. S. of Stresa lies **Arona**.

ROUTE 25.

ARONA TO MILAN.

2 hours. 1st class, 7.80; 2nd class, 5.45.

THE railway follows the S.W. shore of Lago Maggiore for 3 m., and then turns E. to (6 m.) *Sesto Calende*. [Junct. for *Laveno* 23.] A gradual ascent leads hence towards the hilly region of La Somma. Huge blocks of detached stone lie about the plain of Ticino, below these heights. During this part of the journey we have an excellent view of Monte Rosa, and the Alpine range connected with it. The village of Somma stands at the summit of the hills of the same

name. There is here a castle, once the residence of the family of Visconti.

12 m. *Somma*, on a bleak and barren heath. The Government has, of late years, established a camp here. The train now descends to (17 m.) *Gallarate* (12,000), situated in a very fertile district. Junct. W. for *Laveno* 26, N. for (12 m.) **Varese**. The trains from Varese and Gallarate to Milan (many express) are run by electricity. Near (25 m.) *Legnano*, the church of which contains a fine painting by *Luini*, Frederic Barbarossa was defeated in 1176. At (34 m.) *Rho*, situated near the confluence of the Olona and Lura, the line from Turin to Milan falls in 6. We pass through a rich expanse of country, abounding in groves of mulberry trees, pastures, and meadow-lands, to (42 m.) **Milan**.

ROUTE 26.

MILAN TO LAVENO.

2 to 2½ hours. 1st class, 8.50; 2nd class, 5.95.

THE train runs N.W. to (9 m.) *Rho* (large church of 1583), where the Novara line turns to the left 6, and follows Route 25 as far as (26 m.) *Gallarate*. Junct. for *Arona* W. and *Varese* N. Our line continues N.W., passing (36 m.) *Ternate*, the station also for *Varano*, on the little lake of *Comabbio*. Thence to (46 m.) *Laveno* 24.

ROUTE 27.

MILAN TO INCINO ERBA.

2 hours. 1st class, 5.15; 2nd class, 3.60.

THIS railway starts from the station of *Milano Nord*, near the Castello. From (3 m.) *Bovisà* a line runs N.W. to *Saronno* 28.

Just before reaching (6 m.) *Cusano* the train crosses the *Seveso*, and enters the fertile district of the *BRIANZA*, the inhabitants of which present many racial characteristics. The country is partly wooded, and has several tarns. The *Seveso* is recrossed before arriving at (14 m.) *S. Pietro*, whence a branch line turns left to (2 m.) *Cannago* 1. Near (15 m.) *Meda* we cross the main line between *Como* and *Milan* 1. At (19 m.) *Carugo Giussano* the scenery grows more attractive, and the train passes some pretty villas. From (25 m.) *Merone Pontenuovo*, in the valley of the *Lambro*, a railway runs W. to (14 m.) *Como*, E. to (13 m.) *Lecco*. Our line continues N. between two lakes, and reaches (28 m.) *Incino-Erba*. The latter place lies on the carriage road from *Lecco* to *Como*.

ROUTE 28.

MILAN TO COMO BY SARONNO.

1½ hour. 1st class, 3.45; 2nd class, 2.20. Return ticket to *Saronno*, 1st class, 3.40; 2nd class, 2 fr.

ROUTE 27 is followed as far as (3 m.) *Bovisa*, where our line diverges to the left, and runs N.W. to (14 m.) *Saronno* (9500) on the *Lura*. The little town is celebrated for its pilgrimage church or *SANTUARIO*, with important frescoes by *Gaudenzio Ferrari* and *Luini*. It has also a factory of locomotive engines. Here the train turns N., and proceeds to (25 m.) *Grandate Breccia*. Railway W. to (12 m.) *Malnate* (see below). Hence E. to (26 m.) *Camerlata*, with a ruined castle on a height, and N. to (28 m.) *Como* (town station). The train goes on to (29 m.) *Como* station on the lake, close to the landing-place of the steamers.

From *Saronno* a line runs N.W. to (15 m.) *Malnate*, where it joins the railway between *Como* and (18 m.) *Varese*.

ROUTE 29.

MILAN TO SONDRIO.

Exp. in 3¾ hours. Fare, 1st class, 16.75; 2nd class, 11.75.

THIS railway follows the line towards *Como* as far as (8 m.) *Monza* 1, and continues N.E. to (16 m.) *Usmate Carnate*, where it crosses the line between *Bergamo* and *Seregno* 41. Omnibus to (4 m.) *Monticello*, a favourite summer resort of the Milanese.

19 m. *Cernusco Merate*. Fine view from the Church of *Montevecchia*, 1½ m. N.W. Beyond (22 m.) *Olgiate Molgora* is a tunnel, and the *Adda* is crossed to (28 m.) *Calolzio*. [Railway S.E. to *Bergamo* 39.] Hence the train runs N.W. to (32 m.) *Lecco* 31. [Railway W. to (27 m.) *Como*.] From this point the trains are run by electric power as far as *Colico*. Our line is carried along the E. shore of the lake, and is admirably engineered; but the tunnels are so frequent that much of the view is lost, and the steamboat is far preferable. From (46 m.) *Perledo* an omnibus runs to (2 m.) *Varenna*, on the lake 31. At (48 m.) *Bellano* the train crosses the *Pioverna*, and at (51 m.) *Dervio* the little stream *Varrone*.

57 m. *Colico* (720 ft.). Junction for (11 m.) *Chiavenna*. The train now enters the wide *Val Tellina*, and ascends the left bank of the *Adda*. The *Lesina* is crossed at (60 m.) *Delebio*.

66 m. *Morbegno*, a considerable town (850 ft.), and a centre of the silk industry. Beyond (68 m.) *Talamona* we cross the *Adda*, near its confluence with the *Masino*, which flows in through a fine valley on the N. This part of the valley produces the best qualities of *Valtellina* wine.

82 m. *SONDRIO* (1140 ft.), a well-built pleasant town at the mouth of the *Val Malenco*, through which flows the *Malero*, a sometimes turbulent stream. *Sondrio* is a capital

centre for excursions. 12 m. higher up the valley is *Madonna di Tirano*, the starting-point for the Bernina Pass and *Pontresina* in the Engadine. 30 m. further is *Bormio*, at the foot of the Stelvio, and 3 hrs. walk from *Santa Catarina*, a much-frequented summer resort, with mineral waters. From *Tresenda* (13 m. E. of Sondrio) a fine drive may be taken over the *Aprica Pass* (3875 ft.) by (25 m.) *Edölo* (2285 ft.) and (44 m.) *Breno*, to (60 m.) *Lovere*, on the Lake of *Iseo* 44.

ROUTE 30.

COMO TO COLICO BY STEAMER.

The Lake of Como.

Steamer daily in 5 hours.

THE LAKE OF COMO is about 30 miles in length from N. to S., and at its broadest point, between Menaggio and Varenna, is no more than $2\frac{1}{2}$ miles. It is of very irregular figure, consisting of three long narrow arms, one stretching N., another S.E., and another S.W. Its area is 61 square miles. The lake, at the point of Bellagio, is divided, in an acute angle, into two branches. The wider and larger branch, which is about 18 miles in length, and has no outlet, extends in a S.W. direction to the town of Como, and retains the name of the LAGO DI COMO. The view of the lake from this town is confined to a small circular basin surrounded by high hills, and enlivened by villas; but on doubling the low headland of Cernobbio, a very beautiful reach opens up, in which the mountains rise on each side boldly from the water's edge, their ascent covered by a triple plantation of olives, vines, and chestnut trees, and their summits terminating in peaks of varied form and elevation. The S.E. branch, 12

miles in length, is called the LAGO DI LECCO, from the town of that name, near which it begins gradually to narrow towards the mouth of the river *Adda*. Owing to the want of an outlet at Como, the waters of that branch are forced to return to the Point of Bellagio, and are thus subjected to constant interruption, either in their downward or upward course, by the cross influence of the wind; so that one side is often excessively agitated, while the other is perfectly calm. From this circumstance, and from the vast height of the bordering mountains, the navigation is rendered uncertain and sometimes dangerous by the violent swells and squalls to which the lake is liable. The depth, according to Eustace, varies from 40 to 2000 feet. In summer the water is higher than at other seasons, from the melting of the snows. Throughout its whole extent the banks of the lake are formed of precipitous mountains from 2000 to 3000 feet in height; in some places overhanging the water, in others partially clothed with wood, and studded with hamlets and villas. But a considerable portion of the scenery is bare; for the woods, luxuriant and beautiful as they are on the immediate shores of the lake, bear but little proportion to the bordering mountains, where the crags and cliffs, partly from their excessive steepness, partly from the dryness of the soil and the burning effects of the sun, nourish no vegetable production whatever, but present an aspect of glaring, arid whiteness.

On the W. bank of the lake, soon after leaving the suburb of Vico, between the villages of *Cernobbio* and *Moltrasio*, is the VILLA D'ESTE long the residence of Queen Caroline, the unfortunate wife of George IV of England. It is now the GRAND HOTEL VILLA D'ESTE, and is connected with the hotel *Reine d'Angleterre*. A beautiful road of about 3 m. leads along the lake from Como to the Villa d'Este.

On the E. bank, a little beyond the village of *Blevio*, is the *Villa Taglioni*, with a Swiss cottage, formerly the property of that celebrated dancer. A little way beyond *Torno*, on the E. bank, is the *Villa Pliniana*, at the end of a bay and at the entrance of a narrow gorge. It is a gloomy edifice, now the property of the Marchesa Belgiojoso. Behind it is the celebrated intermittent fountain described by both Plinys. *Tremezzo* is passed on the left bank, and soon afterwards the steamer reaches *Cadenabbia*, close to which is the beautiful *VILLA CARLOTTA*.

The *Garden* (50 c.) has magnificent magnolias, camellias, aloes, and other tropical plants. The interior contains the famous *Cupid* and *Psyche* of Canova, and Thorvaldsen's relief, *The Triumph of Alexander*, said to have cost £15,000 (1 fr.).

Opposite *Cadenabbia*, and at the angle formed by the branches of *Como* and *Lecco*, is *BELLAGIO*. The scenery here is exceedingly beautiful. *Bellagio* is one of the most delightful points on the Italian lakes; owing to its position between the two arms of the lake it unquestionably commands finer views than *Cadenabbia*, which faces in one direction only.

On the hill above *Bellagio* is the *VILLA SERBELLONI*, the views from the grounds of which are very beautiful. Near it is the *Villa Melzi*, which contains several works by Canova.

Four miles beyond *Bellagio*, on the W. bank, is *MENAGGIO*, from which there is a railway to (8 m.) *Porlezza* on *Lake Lugano*. Beyond this point there are fewer villas, and the shores are less interesting. At *Colico*, the terminus of the steamers, commences the route to *Coire*, by way of *Chiavenna* and the *Splügen Pass*, and that to the *Maloja* and *Stelvio* passes.

ROUTE 31.

COLICO TO LECCO.

Steamer, 4 hours.

FROM *Colico* the lake is crossed to *GRAVEDONA* (1600), where there are two very interesting churches. *S. Vincenzo* has in its Sacristy a beautiful cross of silver and enamel. Adjacent is the *Baptistery*, a fine building of the 12th cent. with a campanile. The handsome *Palazzo Delpero* has four towers. On the same side of the lake is *CREMIA*, with paintings in its churches by *Paolo Veronese* and *Borgognone*. The lake is crossed to *VARENNA*, at the foot of *Monte Grigna* (7900 ft.), which may be ascended in 8 hours. About 20 min. from *Varenna* is the picturesque waterfall of the *Fiume Latte*. The steamer now crosses the lake to *Menaggio*, and recrosses to *Bellagio* 30, where it enters the *Lago di Lecco*, and steers S.E. to *Lierna*, on the E. bank. Thence by *Vassena* and *Onno*, both on the W. bank, to *Mandello*, *Abbadia*, and *LECCO* (6000), a thriving town at the foot of *Monte Resegone*.

ROUTE 32.

MENAGGIO TO LUINO. RAILWAY AND STEAMER.

Lake of Lugano.

Train to Porlezza in 1 hour. 1st class, 2.90; 2nd class, 1.55. Steamer from Porlezza to Ponte Tresa in 2½ hours. 1st class, 4.50; 2nd class, 2.70. Train from Ponte Tresa to Luino in ¾ hour. 1st class, 2.90; 2nd class, 1.30.

TICKETS are taken in the *Hotel Menaggio*. The railway winds considerably, affording fine views at every curve. Beyond a tunnel, the summit level is reached at (3 m.) *Grandola* (1260 ft.), or 560 ft. above *Menaggio*. The train now descends rapidly to (6 m.) *Piano*, on a little lake to the left, and crosses two

small rivers before reaching (8 m.) *Porlezza* (900). Here is the Italian custom-house for travellers arriving from Lugano.

The steamer steers S.W. to (3 m.) *Osteno*, where there is a grotto worth visiting (adm. 75 c.). [Carriage road S.W. to (6 m.) *Lanzo d'Intelvi*, a favourite resort in summer.] The lake is crossed to (5 m.) *S. Mamette*, at the entrance to a pretty valley. The Swiss frontier is crossed beyond (7 m.) *Oria*. Above (8 m.) *Gandria* rises *Monte Brè* (3050 ft.). Hence some of the steamers cross the lake to *Caprino*, while others round the point and proceed direct to (12 m.) **Lugano 1**. [Carriage road across the peninsula to (6 m.) *Ponte Tresa*, by the lake of *Muzzano*—well worth walking. Luggage may be sent round by the steamer.] After leaving the town pier of Lugano, some of the steamers touch at *Lugano Parco*, and all at *Paradiso* (for *Monte S. Salvatore 1*). Thence to (15 m.) *Campione*, on the E. bank of the lake, near the foot of *Monte Generoso*. The long viaduct or causeway which crosses the lake a little further on is passed under an arch near (18 m.) *Melide*. To the left stretches the S.E. arm of the lake, extending to *Capolago 1*. Between the two waters rises *Monte S. Giorgio* (3590 ft.). The steamer steers S.W. for (23 m.) *Morcote*, at the S. end of the peninsula, and crosses the lake to (25 m.) *Porto Ceresio*. [Railway S. to (47 m.) *Milan*.] Turning N., the next steamboat station is (28 m.) *Brusino-Piano*. View of *Monte S. Salvatore* to the right. The steamer now turns N.W., and enters the *Stretto di Lavena*, a narrow channel opening into a pretty bay, on the W. side of which is (31 m.) *Ponte Tresa* (Italian custom-house). Hence a narrow-gauge railway runs W. through pleasing sub-Alpine scenery, crossing several streams and passing through two tunnels. The summit level is reached at (5 m.) *Cremenaga* (830 ft.), and the train descends to

(6 m.) *Creva* (745 ft.), a busy village. Crossing the line between *Bellinzona* and *Novara 23*, we reach (8 m.) *Luino*.

ROUTE 33.

MILAN TO GENOA BY PAVIA.

3½ hours. 1st class, 19.30;
2nd class, 19.50.

THE railway runs S., chiefly through monotonous fields of rice, and leaves the Piacenza line on the left at (4 m.) *Rogoredo 60*. On the rt. further on is passed the fine 13th cent. brick church of *Chiaravalle*.

18 m. **Certosa**. The station is about a mile from the celebrated monastery. The train proceeds to (23 m.) **Pavia** (Junct. for *Cremona* and *Mantua 51*), beyond which it crosses the *Ticino* by a long bridge, and soon afterwards the *Po*. From (31 m.) *Bressana Bottarone* a line runs S.E. to (12 m.) *Stradella 7*. = 39 m. *Voghera* (10,000), on the *Staffora*. Junct. for *Piacenza 7*. The *Curone* is crossed at (44 m.) *Pontecurone*.

50 m. **Tortona**, on the *Scrivia*. Railway W. to *Alessandria 7*. At (60 m.) *Novi* we join the line from *Alessandria*, and proceed to (94 m.) **Genoa 3**.

ROUTE 34.

MILAN TO GENOA, BY ALESSANDRIA.

Exp. in 5 hours. 1st class, 21.25;
2nd class, 14.85.

ON leaving Milan the railway describes a semicircle round the W. side of the city to reach the suburban station of (5 m.) *Porta Ticino*, and then turns nearly due W. to (18 m.) *Abbiategrosso*, where there is a church by *Bramante*. The *Ticino* is crossed to (25 m.) *Vigevano* (13,000), a busy town with a flourishing trade in silk

culture. At (33 m.) *Mortara* we join the line from *Novara*, and follow Route 22 to (85 m.) *Alessandria*. Thence to (131 m.) *Genoa* by Route 3.

ROUTE 35.

MILAN TO SPEZIA, BY PARMA.

8 hours. 1st class, 28.55; 2nd class, 20 fr.

FOR the Railway from Milan to (79 m.) *Parma*, see Route 60. Here our line turns S.W. to (91 m.) *Ozzano Taro*, and ascends the valley of the *Taro* to (108 m.) *Berceto*. The village lies 12 m. E., among the hills. Thence, still ascending, to (117 m.) *Borgotaro* (9200), the chief place on the river, which now becomes a mountain stream. A wide curve and a long tunnel lead to (123 m.) *Grondola*, whence the train descends to (128 m.) *Pontrémoli* (14,500), with an upper and lower town. This was formerly a place of some importance, on account of its strong position. The railway now descends the valley of the *Magra* to (141 m.) *Aulla*, in a beautiful situation. [Railway in progress E. to *Lucca*.] From (147 m.) *S. Stefano di Magra* a branch line runs S.E. to (5 m.) *Sarzana* 68. Our line turns S.W., and at (149 m.) *Vezzano* joins the railway from *Pisa* to *Genoa*, and follows it to (154 m.) *Spezia*.

ROUTE 36.

ALESSANDRIA TO CAVALLERMAGGIORE.

4½ hours. 1st class, 11.40; 2nd class, 8 fr.

THE railway runs S.W. to (5 m.) *Cantalupo*, where the line for *Savona* turns off to the left. Thence to (19 m.) *Nizza Monferrato*, on the railway between *Turin* and *Genoa* 4. The train now enters

the valley of the *Belbo*, and proceeds to (34 m.) *Castagnole Lanze*, whence a branch line runs N. to (13 m.) *Asti*. The river *Tanaro* is now ascended to (42 m.) *Alba* (14,000), a bishop's see, with several churches.

49 m. *S. Vittoria*. 3 m. S. lies *Pollenzo*, a town with remains of the Roman city of *Pollentia*. At (53 m.) *Bra* we cross the line between *Turin* and *Savona* 5. Thence to (62 m.) *Cavallermaggiore*. [Railway W. to (10 m.) *Moretta* 9.]

ROUTE 37.

ALESSANDRIA TO SAVONA.

4½ hours. 1st class, 12.20; 2nd class, 8.55.

ROUTE 36 is followed as far as (5 m.) *Cantalupo*, where our line turns S., and ascends the left bank of the *Bormida* through a hilly country to (22 m.) *Acqui*, celebrated for its hot Baths. [Railway N. to *Asti*, S.E. to *Genoa* 4.] Still ascending, and passing through many tunnels, we reach (51 m.) *Cairo* (5000), the principal place in the upper valley of the *Bormida*, lying 2 m. on the rt. At (53 m.) *S. Giuseppe di Cairo*, the railway from *Turin* 5 falls in on the left, and is followed S.E. to (66 m.) *Savona*.

ROUTE 38.

NICE TO GENOA. THE RIVIERA DI PONENTE.

Nice to Ventimiglia, exp. in 1¼ hour. 1st class, 7.75. *Ventimiglia to Genoa*, exp. in 4½ hours. 1st class, 19.30; 2nd class, 13.50.

ON leaving *Nice* the train passes through a short tunnel and crosses the *Paillon*. A long tunnel under the Fort of *Montalban* then leads to (3 m.) *Villefranche*, beautifully situated on its bay, in which there

are generally some French battle-ships at anchor. Passing through fine olive groves the train reaches (4 m.) *Beaulieu*, a charming spot, with several villas. Hence the railway continues along the coast-line, amid beautiful scenery, by (6 m.) *Eza*, with its village perched upon a rock on the left, to (9 m.) *Monaco* (3000), the capital of its little principality, and the residence of the Prince. It has a well-built modern Cathedral, and a Public Garden commanding exquisite views over the sea. Further on is (10 m.) *Monte Carlo*, the well-known gambling-place. [Lift from the station to the Casino, which is not visible from the train.] Skirting the bay, on the left rises the village of *Rocca-bruna*, beyond which a tunnel under the heights of *Cap Martin* leads to (15 m.) *Mentone*. The views onward are much interrupted by tunnels beneath the headland of *Mortola*, after passing which a level tract is crossed, and the train reaches the Italian frontier town of (22 m.) *Ventimiglia*. Here there is generally a long halt for the examination of luggage. Good buffet. The fortified town (11,500) stands on a height above the *Roja*, and has one or two interesting churches and a few antiquities.

The railway, on quitting *Ventimiglia*, crosses the *Nervia* to (3 m.) *Bordighera*, celebrated for its palm groves. Thence by (7 m.) *Ospedaletti* (p. 283) to (10 m.) *San Remo*. A tunnel under the *Capo Verde* and a shorter tunnel beyond it lead to (15 m.) *Taggia*, after which the train crosses the river of the same name, and proceeds to (21 m.) *S. Lorenzo*, and (25 m.) *Porto Maurizio* (7200), on a picturesque promontory with a well-protected harbour. Crossing the wide *Impero*, the railway runs to (26 m.) *Oneglia* (8200), a busy town with brightly coloured houses. At (29 m.) *Diano Marina* we reach the scene of the earthquake in Feb. 1887, which was most severely felt in this vicinity. Through several tunnels, with fine

views at intervals of projecting capes and rocky coast-line, we reach (38 m.) *Alassio* (5200), a favourite winter residence, with a long sandy beach. More tunnels are threaded, and the little island of *Gallinaria* is passed, on the way to (42 m.) *Albenga*. A plain is now crossed to (46 m.) *Ceriale*, and the train passes (48 m.) *Loano*, with a ruined castle.

52 m. *Borgio Verezzi*, a new winter station in a pleasant situation. At (53 m.) *Finalmarina* may still be seen traces of the disastrous earthquake. Through scenery of increasing beauty, much interrupted by tunnels, the train reaches (63 m.) *Bergeggi*, after which a fine view of the coast-line as far as Genoa opens out to the rt.

68 m. *Savona*. [Junct. for *Turin* 5 and *Alessandria* 37.] The next place of importance is (75 m.) *Varazze* (9800), where there is much activity in shipping. Passing (78 m.) *Cogoleto*, one of the claimants to the honour of having given birth to Columbus, and (81 m.) *Arenzano*, in a quiet, sheltered situation, we reach (86 m.) *Voltri* (14,800), at the mouth of the *Ceruso*.

89 m. *Pegli* (9200), a shipbuilding place, with numerous villas, among which is the celebrated *Villa Pallavicini* (p. 111). An almost continuous line of houses runs hence to Genoa, broadening into a town at (91 m.) *Sestri Ponente* (17,000), a busy place with important manufacturing. At (92 m.) *Cornigliano* are several pleasant villas. The railway from *Acqui* 4 and *Alessandria* 3 falls in at (93 m.) *Sampierdarena* (34,000), a manufacturing suburb, and beyond a tunnel the train reaches (95 m.) *Genoa*.

ROUTE 39.

LECCO TO BRESCIA.

3 hours. 1st class, 9.65; 2nd class, 6.75.

ON quitting Lecco, the train runs S. to (4 m.) *Calolzio*, on the railway

between *Milan* and *Colico* 29, which it leaves on the rt., and turns S.E. to (17 m.) *Ponte S. Pietro*, on the *Brembo*. [Junct. for *Seregno* 41.] Crossing the *Brembo*, we soon reach (21 m.) *Bergamo*. [Railway N.E. to *Ponte della Selva* 40, S. to (14 m.) *Treviglio*.] The train now crosses the *Serio*, and some time afterwards the *Oglio*, which flows from the *Lago d'Iseo*.

35 m. *Palazzolo*. Branch railway N.E. to (6 m.) *Paratico*, on the left bank of the *Oglio*, over which a bridge leads to *Sarnico*, a steamboat station on the opposite bank of the river 44. At (41 m.) *Rovato* the main line is joined between *Milan* and *Venice* 42, and is followed to (52 m.) *Brescia* (p. 65). The *Val Brembana* and *Valle Seriana* are full of interesting churches, several of which contain admirable but little-known paintings by *Lor. Lotto* and other masters of the *Bergamasque School*.

ROUTE 40.

BERGAMO TO PONTE DELLA SELVA.

Light Railway. $1\frac{1}{2}$ hour. 1st class, 2.35; 2nd class, 1.70.

A PICTURESQUE and interesting route through the *Valle Seriana*. Beyond several small stations the train reaches (4 m.) *ALZANO*, the Cathedral of which contains a fine painting of the Death of St. Peter Martyr, by *Lor. Lotto*. Soon afterwards the line begins to ascend, and soon reaches (12 m.) *Gazzaniga*. 3 m. on the rt. lies *Gandino*, in a pretty valley. The *Serio* now becomes a mountain torrent, and the train crosses several tributary streams descending from lateral valleys.

18 m. *Ponte della Selva*. The railway terminates here, but a good road leads N.E. to (3 m.) *Clusone*, from whence the traveller may return S.E. to (13 m.) *Lovere* 44.

ROUTE 41.

BERGAMO TO SEREGNO.

$1\frac{1}{2}$ hour. 1 class, 46.5; 2nd class, 3.25.

THE train runs W. to (5 m.) *Ponte S. Pietro Locate* 39, and then turns S.W. from the *Lecco* line to (14 m.) *Usmate-Carnate* (loop line to *Lecco* 29). From hence the direction is due W. to (25 m.) *Seregno* 1.

ROUTE 42.

MILAN TO VENICE.

Three express trains daily, in about 6 hours. 1st class, 33.85; 2nd class, 23.70. Good buffet at *Verona*.

THE line traverses a flat and fertile country, planted with rows of pollard mulberry trees, for the production of silk. Except for the distant view of mountains on the left, the scenery is at first uninteresting. At (16 m.) *Cassano d'Adda* the train crosses the *Adda*, which flows from the *Lecco* branch of the *Lago di Como*.

20 m. *Treviglio*. Junct. N. for *Bergamo*, S.E. for *Crema* and *Cremona*. Cross the *Serio*, and then the *Oglio*, issuing from the *Lake of Iseo*.

41 m. *Rovato*. Junct. N.W. for *Lecco* 39.

52 m. *Brescia*. Junct. for *Iseo* 43, *Cremona* 46, and *Parma* 47. Cross the *Chiese*, which drains the little *Lake of Idro*. From (57 m.) *Rezzato* a branch line runs N. to (17 m.) *Vobarno*. The scenery now becomes more pleasing. Through cuttings and a tunnel, and over a viaduct, the line is carried to (69 m.) *Desenzano*. View to the left of the *Lago di Garda* 45.

72 m. *S. Martino della Battaglia*. To the S. lies *Solferino*, the scene of the great battle fought between the Austrians and the allied forces of the French and Piedmontese, on 24 June 1859, in which the latter

were victorious. A tower, since converted into a museum, marks the centre of the field of battle. In a chapel are preserved the skulls and bones of many who fell. The *Mincio*, which flows from the Lake of Garda, is crossed before reaching

77 m. *Peschiera*. This fortress, together with Verona, Mantua, and Legnago, formed the celebrated Quadrilateral under Austrian rule.

91 m. *Verona Porta Nuova*. Junction for *Ala* 43 and *Modena* 50. Most travellers, however, start for these places from the Central Station of

93 m. *Verona Porta Vescovo*. The river *Adige* is crossed between the two stations. Branch railway to *Caprino* 49.

Beyond Verona, the train passes (100 m.) *Caldiero*, a bathing resort, with hot springs, known to the Romans.

106 m. *S. Bonifazio* gave its name to a famous battle fought close by between the French and Austrians in Nov. 1796.

113 m. *Montebello*. On the left rises the ruined Castle of *Montecchio*, recalling the family of *Montacute* or *Montagu*, in *Romeo and Juliet*.

123 m. *Vicenza*. Junct. for *Treviso* 59. The railway now runs S.E. as far as

142 m. *Padua*. Junct. for *Basiglio* 54. At (145 m.) *Ponte di Brenta* the train crosses the *Brenta*.

159 m. *Mestre*. Junct. for *Treviso* 56 and *Trieste* 57. In front, beyond the lagoon, a view is soon obtained of Venice. The lagoon is crossed on a bridge upwards of 2 m. in length.

164 m. *Venice*.

ROUTE 43.

BRESCIA TO ISEO.

1½ hour. 1st class, 2.80; 2nd class, 1.95.

THE railway runs W., and at (2 m.) *Borgo S. Giovanni* crosses the

Mella. Hence the direction is N.W. as far as (3 m.) *Mandolossa*, where the line turns N. to (10 m.) *Monterotondo Bresciano*, and curves boldly N.E. to (15 m.) *Iseo*. The scenery throughout is very pleasing, with low hills in the foreground and the Alps in the near distance.

ROUTE 44.

ISEO TO LOVERE. STEAMER.

3 departures daily, in 1½ to 2½ hours.

THE LAKE OF ISEO (605 ft.), known to the ancients as *Lacus Sebinius*, is about 15 m. long by 2 or 3 broad, and has in its centre an island with a hill rising 1360 ft. above the water. A carriage road runs along its E. bank, through numerous galleries and cuttings in the rock, commanding exquisite views.

The steamer starts from *Sarnico*, at the S.W. angle of the lake, and crosses to *Iseo* (3000), an industrious town with an old castle. Thence to *Tavernola* on the W. bank, and past the *Montisola* to *Marone*, at the foot of *Monte Guglielmo* (6400 ft.). At the N.E. corner is *Pisogne*, whence the steamer crosses the lake to *Lovere* (coach in 7 hrs. to *Edolo* 29) (34½ m.). Steam tram as far as *Cividate* (13½ m.).

ROUTE 45.

DESENZANO TO RIVA. STEAMER.

Lago di Garda.

Three times daily in 5 hours; thrice also from *Peschiera* (see below).

1st class, *Desenzano to Riva*, 4.45; 2nd cl. 2.50; return, 7.10 and 4.5. 1st class, *Peschiera to Riva*, 4.60; 2nd cl. 2.60; return, 7.35 and 4.15.

FROM Desenzano the steamer proceeds N.E. to the peninsula of *SIRMIONE* (avoided by the express boat), with a ruined castle of the Scaligeri. Here are remains of a villa said to have belonged to

Catullus, who wrote some of his poems here. In the Church of *S. Pietro* are some curious early frescoes.

The next stopping-place is *Manerba*, beyond which two little islands are passed on the way to *Salò*, which lies at the end of a pretty and secluded bay. (Steam tram to *Brescia* and *Maderno*.) The coast running north from this point to *Gargnano* is called the *Riviera*, being noted for its warm and sunny climate, and for the luxuriance of its vegetation. A favourite stopping-place is *Gardone*, where many consumptive patients spend the winter. Further on is *MADERNO*, with an interesting church (*S. Andrea*) of the 12th cent., visible from the steamer. At *Gargnano* the mountains begin to close in upon the lake, and the scenery becomes finer. The steamer calls at *Tremosine*, the station for a village perched high up on a cliff above the lake, and reached by a romantic path resembling a mountain staircase. At *LIMONE*, so called because the first lemons in Europe were grown here, there is a church worth seeing, with a painting by *Torrido*. The Austrian frontier is now crossed, and a good view of the *Ponale Falls*, and of a finely-engineered road which leads to the *Lago di Ledro*, is gained on the approach to *Riva* (3700).

This busy little Austrian town is a charming centre for excursions, either on the *Lago di Garda* or among the neighbouring mountains. Carriage roads lead to the *Val di Ledro* with its little lake, the *Lago d'Idro*, and *Arco*. [Railway E. to (16 m.) *Mori* 48.]

The return to Italy may be made by steamer along the E. shore of the lake, passing *MALCESINE*, where the church has a good painting by *Girolamo dai Libri*, and the promontory of *S. Vigilio*. From *Torri* a road runs E. to (8 m.) *Caprino*, whence the train may be taken to *Verona* 49. The next station is *Garda* (1000), a village from which

the lake takes its name. At *Lazise* is a very picturesque mediaeval castle. 30 min. further is *Peschiera* 42.

The Lake of Garda is the largest in Italy, being 35 m. long, and 11 m. broad in the widest part; its greatest depth is 1600 feet, and its area 189 square miles.

ROUTE 46.

BRESCIA TO CREMONA.

1½ hour. 1st class, 5.95; 2nd class, 4.15.

THIS line traverses a flat country watered by numerous tributaries of the Po. At (4 m.) *S. Zeno Folzano* it diverges to the rt. from the railway to *Parma* 47, and at (9 m.) *Bagnolo* it crosses the *Mella*. The *Olgio* is crossed just before reaching (22 m.) *Robecco*. From (25 m.) *Olmeneta* a branch line runs N.W. to (34 m.) *Treviglio* 42. Thence S. to (32 m.) *Cremona*.

ROUTE 47.

BRESCIA TO PARMA.

3 to 3½ hours. 1st class, 10.70; 2nd class, 7.50.

FROM *Brescia* to (4 m.) *S. Zeno Folzano* 46. Here the railway turns S.E. to (14 m.) *Viadana*. [Steam tramway to (27 m.) *Mantua*.] At (23 m.) *Remedello Sotto* have been discovered several very interesting prehistoric remains, which are now in the *Museo Etnografico* (Collegio Romano) at Rome. The *Oglia* is crossed at (31 m.) *Canneto*. At (33 m.) *Piadena* we intersect the line between Mantua and Cremona 51. Beyond (43 m.) *Casal maggiore* the Po is crossed on a long iron bridge and causeway. [Steam tramway to (27 m.) *Cremona*.] At (48 m.) *Colorno* is a

turreted palace of the dukes of Parma.

58 m. **Parma.**

ROUTE 48.

VERONA TO TRENT.

Exp. to Ala, the frontier station of Austria, in 1 hr. 5 min. 1st class, 7.5; 2nd class, 4.95.

FROM *Verona Porta Vescovo* the train runs W. to (2 m.) *Verona Porta Nuova*, where the express does not stop, and turns N., crossing the *Adige* before reaching (6 m.) *Parona*. This station, and that of (14 m.) *Domegliara*, are served by the railway to *Caprino* 49. The train now threads the defile of the *Chiusa di Verona*, through fine scenery, to (18 m.) *Ceraino*. To the left is *Rivoli*, stormed by Massena in 1796 and 1797, for which service Napoleon made him Duc de Rivoli. The railway ascends gradually to (25 m.) *Peri* (415 ft.). On the left rises *Monte Baldo* (7275 ft.), separating the valley of the *Adige* from the Lake of Garda. High up above a rocky path may be seen, before reaching *Peri*, the pilgrimage church of the *Madonna della Corona*.

35 m. *Ala* (415 ft.), where luggage is examined on entering either Austria or Italy. The little town (4600) lies on the rt. Another defile leads to (41 m.) *Serravalle*, beyond which the railway passes over the bed of a landslip, said to have destroyed a whole town on this site in 883. From (40 m.) *Mori* (570 ft.) a railway runs W. to (16 m.) *Riva* 45. The train crosses the *Leno* S. of (48 m.) *Rovereto* (11,000), in the centre of a silk district. Near (48 m.) *Calviano* rises the Castle of *Beseno*.

58 m. *Trent* (640 ft.), the ancient *Tridentum* (22,000), a very Italian-looking town in Austrian territory, has several handsome

buildings, and is celebrated as the seat of the Council held in the Church of S. M. Maggiore during the years 1545 to 1563. The domed Cathedral is of the early 13th cent.

ROUTE 49.

VERONA TO CAPRINO.

2 hours. 1st class, 3.95; 2nd class, 2.80.

THIS narrow-gauge railway leaves Verona by the *Stazione Porta S. Giorgio*, on the left bank of the *Adige*, at the extreme N. of the town. It runs by (3 m.) *Parona* 48, and at (5 m.) *Negrar* enters the wine country of *Valpolicella*, famous throughout N. Italy. At (12 m.) *Domegliara* the line crosses the *Ala* railway, and soon afterwards the river. Winding considerably to gain a higher level, the train reaches (19 m.) *Costermano*. 3 m. W. lies *Garda*, on the lake 45. Still ascending along the slopes of *Monte Baldo*, we arrive at (22 m.) *Caprino*.

ROUTE 50.

VERONA TO MODENA.

Exp. in 3¼ hours. 1st class, 13.5; 2nd class, 9.15.

SCENERY uninteresting. The country is well cultivated, but flat and swampy. From (8 m.) *Dossobuono* a railway runs S.E. to *Rovigo* 52. At (11 m.) *Villafranca* is a castle of the 13th cent. 5 m. N.W. lies *Custoza*, memorable for the defeat of the Italians by the Austrians in 1866. On the approach to Mantua the railway passes the citadel where Andreas Hofer was shot by order of Napoleon in 1810. A long bridge between two lakes, the *Lago di Mezzo* (left) and the *Lago Superiore* (right), conducts the

railway to (26 m.) **Mantua**. The town lies on the left. Railway W. to **Pavia**, E. to **Legnago** 51. Beyond (33 m.) *Borgoforte* the line crosses the *Po*. From (38 m.) *Suzzara* a railway runs S.W. to **Parma** 61, E. to **Ferrara**.

54 m. **Carpi**. [Railway S.W. to (17 m.) **Reggio**, passing (6 m.) *Correggio*, the birthplace in 1494 of the painter Antonio Allegri.] The *Secchia* is crossed before reaching (64 m.) **Modena**.

ROUTE 51.

PAVIA TO MONSELICE.

11 hours. 1st class, 25.65; 2nd class, 17.95.

THIS railway runs E. through a fertile but flat and swampy district, watered by the *Po* and its tributaries. At (10 m.) *Belgioioso* is a villa of that family, well seen from the train. The line crosses the *Olona*. At (27 m.) *Casalpusterlengo* we join the railway between *Milan* and *Piacenza* 60, and follow it S.E. to (30 m.) *Codogno* (9000), the centre of the manufacture of Parmesan cheese. The broad *Adda* is crossed before reaching (40 m.) *Acquanegra*.

47 m. **Cremona**. Junct. for **Brescia** 46. The train backs out of the station, and continues E. to (64 m.) *Piadena*, where it intersects the line between *Brescia* and *Parma* 47. Beyond (69 m.) *Bozzolo*, with an old castle, we cross the *Oglio*, and further on the *Mincio*.

86 m. **Mantua**. Here we cross the line from *Modena* to *Verona* 50. At (110 m.) *Cerea* we join the railway from *Verona* to *Rovigo* 52, and follow it to (115 m.) *Legnago* (14,500), fortified by the Austrians as a corner of the famous *Quadrilateral* (p. 20). We now quit the *Rovigo* line, and turn N.E. to (123 m.) **Montagnana**. Thence to (133 m.) **Este** and (138 m.) **Monselice**.

ROUTE 52.

VERONA TO ROVIGO.

3½ hours. 1st class, 11.75; 2nd class, 8.25.

THE train starts from the *Stazione Porta Vescovo*, and runs W. to the (2 m.) *Stazione Porta Nuova*, where the railway to *Ala* diverges to the N. Here our line turns S., and runs to (7 m.) *Dossobuono*, where it leaves Route 50 on the rt., and proceeds S.E. to (30 m.) *Cerea*, a station on the railway from *Mantua* to *Monselice* 51. This line is followed to (34 m.) *Legnago*, where we leave it on the left, and continue S.E. along the rt. bank of the *Adige* to (52 m.) *Lendinara* and (63 m.) **Rovigo**.

ROUTE 53.

VICENZA TO ARSIERO.

2½ hours. 1st class, 4.50; 2nd class, 3.15.

A LIGHT railway, convenient for travellers who are leaving Italy for the Tyrol. The train ascends the valley of the *Timonchio* to (13 m.) **Thiene**, where there is a villa with frescoes attributed to *Paolo Veronese*. Thence to (20 m.) *Schio* (665 ft.), a wool-manufacturing town (13,500) with a few good paintings in its churches. [Branch railway W. to (3 m.) *Torre*.] The line now ascends, and winds among the hills to (32 m.) **Arsiero**, the principal village in the *Val d'Astico*, and the starting-point for excursions in the curious upland district known as the **SETTE COMUNI**. The inhabitants of this isolated tract were originally Germans, and spoke a dialect of their own, but they have lately become Italianised. Their chief occupation is plaiting straw, felling timber, and making cheese.

ROUTE 54.

PADUA TO BASSANO.

1½ hour. 1st class, 4.20; 2nd class, 3.15.

ON quitting Padua the train crosses the *Brenta*, and runs N. to (12 m.) *Camposampiero*. [Junct. for *Montebelluna* 55.] Here it turns N.W. to (21 m.) *CITTADILLA* (9700), a town with fine walls of 1220, and a station on the railway between *Treviso* and *Vicenza* 59. In the principal church is a Last Supper by *Jacopo Bassano*. Hence N. to (30 m.) *Bassano*.

ROUTE 55.

PADUA TO BELLUNO.

3¼ hours. 1st class, 13.50; 2nd class, 9.20.

12 m. *Camposampiero*. Railway N.W. to *Cittadella* 54. Continuing N., we reach (19 m.) *Castelfranco Veneto*, where the line is crossed between *Vicenza* and *Treviso* 59. At (23 m.) *Fanzolo* is the *VILLA EMO*, with frescoes by *Paolo Veronese* and *Battista Zelotti* (1551).

29 m. *Montebelluna*. Railway S.E. to (13 m.) *Treviso*. Our line turns N.E. to (34 m.) *Cornuda*. 2 m. S.W. is the *VILLA MASÈR*, with very celebrated frescoes by *Paolo Veronese*. At (51 m.) *Feltre* (855 ft.) the scenery becomes semi-Alpine, and the railway begins to ascend in curves to (71 m.) *Belluno* (1260 ft.). Road to (25 m.) *Pieve di Cadore*, the birthplace of *Titian* in 1477.

ROUTE 56.

VENICE TO TRIESTE BY UDINE.

Exp. 5¼ hours. 1st class, 27.40; 2nd class, 19.55.

FROM (6 m.) *Mestre* the railway to *Milan* 42 diverges W., and that

to *Portogruaro* 57 N.E. Our line strikes N. to (19 m.) *Treviso*. [Branch railway E. to (22 m.) *Motta di Livenza*], with several Churches and a Picture Gallery well worth a visit. From *Treviso* a line runs N.W. to *Montebelluna*, W. to *Vicenza*. After passing (28 m.) *Spresiano* the train crosses and recrosses the *Piave*. At (31 m.) *SUSEGANA* is a good picture by *Pordenone* (p. 180). From (36 m.) *Conegliano* a branch railway runs N. to (9 m.) *Vittorio*. [Coach in 4 hrs. to *Ponte nell'Alpi*.] Our line turns E. by (46 m.) *Sacile*, a walled town on the *Livenza*, (54 m.) *Pordenone*, and (63 m.) *Casarsa*. [Branch railway N. to (12 m.) *Spilimbergo*, celebrated for its frescoes by *Pordenone*.] After leaving *Casarsa* the wide, stony bed of the *Tagliamento* is crossed by a very long bridge, over which the train moves slowly. The river itself is a mere insignificant trickle in the middle of its bed. On the left is a wooden bridge carrying the road.

85 m. *Udine*. Junct. for (43 m.) *Pontebba*. Here we cross the line from *Cividale* to *Portogruaro* 58. [Steam tramway N.W. to (18 m.) *SAN DANIELE*, where are some fine frescoes by *Pordenone* and *Pellegrino da S. Daniele*.]

The line now turns S.E., passing (94 m.) *S. Giovanni Manzano* (Italian custom-house), and crosses the *Natisone* and the *Judrio*, which forms the frontier, to (98 m.) *Cormons*, the Austrian custom-house. The *Isonzo* is crossed before reaching (106 m.) *Gorizia*. Here the railway turns S.W. and crosses the *Wipbach* to (114 m.) *Sagrado*. A tunnel leads to (118 m.) *Ronchi*. At (119 m.) *Monfalcone* we join Route 57, and follow it to (140 m.) *Trieste*.

ROUTE 57.

VENICE TO TRIESTE, BY S. GIORGIO
NOGARO.*Exp. in 4 hours. 1st class, 19.85 ;
2nd class, 13.95 fr.*

As far as (6 m.) *Mestre*, this line coincides with Route 56. Here the railway turns N.E. and runs to (43 m.) *Portogruaro*. [Junct. for (13 m.) *Casarsa*.] Thence to (62 m.) *S. Giorgio Nogaro* 58, where the railway turns S.E. to (72 m.) *Cervignano* (Austrian custom-house). Hence (5 m.) to *Aquileia* (diligence). (74½ m.) *Villa Vicentina*, by carriage to *Aquileia* (3 m.). (83 m.) *Monfalcone* Route 56. The railway now continues S.E. by (93 m.) *Nabresina* to (104 m.) *Trieste*.

ROUTE 58.

CIVIDALE TO S. GIORGIO NOGARO.

*1½ hour. 1st class, 5.5 ; 2nd
class, 3.60.*

THIS line runs S. as far as (10 m.) *Udine* Junct. for *Venice* and *Trieste* 56, and then turns S. to (29 m.) *S. Giorgio Nogaro*, on the railway between *Venice* and *Trieste* by *Portogruaro* 57.

ROUTE 59.

TREVISO TO VICENZA.

*2 hours. 1st class, 5.50 ; 2nd class,
4 fr.*

THE train runs W. to (16 m.) *Castelfranco Veneto*, where it crosses the line between *Padua* and *Belluno* 55. Here it turns S.W. to (22 m.) *Cittadella*, Junct. for *Padua* and *Bassano* 54. Beyond (25 m.) *Fon-taniva* the *Brenta* is crossed, and the train proceeds to (38 m.) *Vicenza*.

ROUTE 60.

MILAN TO FLORENCE, BY BOLOGNA
AND PISTOIA.*Exp. in 7 hours. 1st class, 38.00 ;
2nd class, 26.30.*

LEAVING Milan, the train runs S.E. through a flat, marshy district, planted chiefly with rice and maize. From (4 m.) *Rogoredo* a line to *Pavia* and *Genoa* diverges to the S. 33. At (11 m.) *Melegnano* (formerly *Marignano*) Francis I defeated the Swiss allies of Milan in 1515, and the French put the Austrians to flight in 1859.

21 m. *Lodi*. From (33 m.) *Casal-pusterlengo* a branch railway runs W. to *Pavia* 51.

36 m. *Codogno*. Branch E. to *Cremona* 51. The river *Po* is crossed just before reaching

43 m. *Piacenza*. Railway W. to *Turin* 7. Three small tributaries of the *Po* are crossed before reaching (65 m.) *Borgo S. Donnino* (light railway S.W. to (6 m.) *Salso-maggiore*). At (71 m.) *Castel-guelfo*, nearly 3 m. to the rt., is a ruined castle.

73 m. *Ponte Taro*, where the river of that name is crossed. The mountains stand out finely on the rt. On their summit is *Abetone* (see p. 26).

79 m. *Parma*. Junction S. for *Spezia* 35, N. for *Brescia* 47, N.W. for *Suzzara* 61. The train crosses two more rivers.

96 m. *Reggio d' Emilia*. About 20 m. S.W. is *Canossa*. Railway N. to *Guastalla* 62, S.E. to (15 m.) *Sassuolo*. Cross the *Secchia*.

112 m. *Modena*. [Railway N. to *Mantua* 50, N.N.E. to *Mirandola* 63. S. to (11 m.) *SASSUOLO*, a small town on the *Secchia*, with a villa once belonging to the Dukes of *Modena*. Branch line also S.E. to (17 m.) *VIGNOLA*, on the *Panaro*, where the celebrated architect, *Giacomino Barozzi*, better known as *Vignola*, was born in 1507.] Three more rivers are crossed, the last being the *Reno*. The line from

Florence falls in on the right, and that from **Padua 64** on the left, before reaching

135 m. **Bologna**. Excellent buffet. Branch line N. to (27 m.) *S. Felice sul Panaro* (in construction to *Verona*). From a station outside the *Porta S. Vitale* at Bologna a line runs to **Ravenna** through *Budrio*, but it is not so convenient as the railway by *Castelbolognese 65*.

The line to Florence returns W. along the same rails for some distance, having the *Monte della Guardia* with its conspicuous church on the left, and crosses the *Reno*, ascending its left bank.

Beyond (160 m.) *Vergato* we pass through a tunnel nearly a mile long, on emerging from which we obtain a view of the *Monte Ovolo* and *Monte Vigese* on the other side of the *Reno*. We presently cross the river, and pass under a range of hills through a tunnel more than $1\frac{1}{2}$ m. long. We next reach (172 m.) *Porretta* (4000), noted for its baths and mineral springs (1155 ft.). Passing through a succession of defiles, traversed by several tunnels, the train reaches its summit level at (182 m.) *Pracchia* (2025 ft.). [From *Pracchia* a coach runs twice a day in 2 hrs. to (8 m.) *S. Marcello*, and thence once daily to (5 m.) *Cutigliano*, a comparatively cool and pleasant resort in summer. From *Cutigliano* a good road leads N.W. to (8 m. further) *Boscungo* (4500 ft.), in a fine healthy situation surrounded by forest trees. A short distance higher up is the *Passo dell' Abetone*, on the ridge of the Apennines, from which the carriage road is continued to (27 m.) *Modena*.]

On quitting *Pracchia*, the train enters a tunnel about $1\frac{3}{8}$ m. in length. Through several shorter tunnels, and over some long viaducts, enjoying fine views over the plain stretched out below, we reach (197 m.) *Pistoia*, on the line between Pisa and Florence **71**. This line is now followed E. as far as (207 m.) **Prato**, where it turns S.E. to (213 m.) **Sesto**. On the left

is seen *La Doccia*, a villa of the Marchese Ginori; adjoining it is a china manufactory. Above *La Doccia* rises the *Monte Morello* (3000 ft.).

217 m. **Florence**.

ROUTE 61.

PARMA TO FERRARA.

To *Suzzara* in $1\frac{1}{2}$ hour. 1st class, 5.60; 2nd class, 3.50. Thence to *Ferrara* in $2\frac{1}{2}$ hours. 1st class, 9.65; 2nd class, 6.75.

THE railway runs N.E. to (20 m.) *Guastalla* (2500) in the plain watered by the *Po*. Junction for **Réggio 62**. Thence to (28 m.) *Suzzara*, on the line between *Modena* and *Verona 50*. Here carriages are changed, and there is a long halt.

Beyond *Suzzara* the train continues S.E. to (22 m.) *Poggio Rusco*, where it turns E. to (31 m.) *Sermide*, on the rt. bank of the *Po*. The *Panaro*, which flows into the *Po*, is crossed near (41 m.) *Bondeno*, and the train proceeds to (52 m.) **Ferrara**.

ROUTE 62.

REGGIO D'EMILIA TO GUASTALLA.

$2\frac{1}{2}$ hours. 1st class, 3.30; 2nd class, 2.30.

A LIGHT railway, running nearly due N. [From (5 m.) *Bagnolo* a line runs E. to (12 m.) **Carpi**, passing (6 m.) *Correggio*.] At (12 m.) *Novellara* the train turns N.W. to (18 m.) *Guastalla*.

ROUTE 63.

MODENA TO MIRANDOLA.

$1\frac{1}{2}$ hour. 1st class, 2.30; 2nd class, 1.55.

THE train runs N. to (16 m.) *Cavezzo Villafranca*, from whence a line



turns E. to (13 m.) *Finale*. [From (4 m.) *S. Felice sul Panaro*, on this line, a branch runs S. to (27 m.) *Bologna*.]

20 m. *Mirandola* (13,700), which formerly gave a ducal title to the Pico family, has an old Palace and a Church worth visiting.

ROUTE 64.

BOLOGNA TO PADUA.

*Exp. in 2½ hours. 1st class, 15.70 ;
2nd class, 11 fr.*

THE railway runs N.E. to (15 m.) *S. Pietro in Casale*, from which a coach goes three times a-day in 1¼ hour to *CENTO*, the birthplace of the painter *Giov. Fr. Barbieri*, better known as *Guercino* (1591-1666). Steam tramway thence to *Bologna*. A flat country is traversed to (30 m.) *Ferrara* (junction for *Suzzara* 61 and *Rimini* 66).

Leaving Ferrara, we proceed to (32 m.) *Ponte Lagoscuvo*, a place of importance, as being the chief port on the lower Po. We here cross the river over a long bridge, and reach (33 m.) *Maddalena*, formerly the Austrian frontier station. The left bank of the river is followed to (41 m.) *Polesella*, and a canal is crossed before reaching (50 m.) *Rovigo*, Junction for *Verona* 52. Railway E. to (35 m.) *Chioggia* (p. 333). We now proceed across a marshy plain, passing on the rt. a fort erected by the Austrians, and cross the *Adige*. Passing (54 m.) *Stanghella*, we reach (63 m.) *Mon-sélice* (11,500), prettily situated at the foot of the Euganean Hills, with a fine 13th cent. castle on a height. Railway W. to *Pavia* 51.

66 m. *Battaglia* has warm springs which are greatly frequented in the summer. Near this place are the castles of *Montecelli* and *Catajo*; the latter contains some good frescoes by *Zelotti*: the antiquities were transferred to Vienna, in 1895, by the Archduke

Francis Ferdinand of Este. There are hot baths also at (69 m.) *Montegrotto*, and elsewhere in the neighbourhood, but the principal ones in the district are at (71 m.) *Abano*. These baths were celebrated in the time of the Romans. Their temperatures vary from 77° to 185° Fahr. There are also mud-baths here. Thence to (77 m.) *Padua*.

ROUTE 65.

BOLOGNA TO RAVENNA.

*2 hours. 1st class, 9.75 ; 2nd
class, 6.85.*

FROM Bologna to (27 m.) *Castelbolognese*, see Route 83. Here the line turns N.E. to (35 m.) *Lugo* (9000), whence a branch railway runs W. to (5 m.) *Massalombarda* and (15 m.) *Lavezzola*. Thence E. to (38 m.) *Bagnacavallo*, where the painter *Bart. Ramenghi* was born in 1484, and (53 m.) *Ravenna*.

Another line, somewhat shorter in distance, but served by very slow trains, leaves Bologna by the station of *S. Vitale*, on the E. side of the city, and runs E. through (10 m.) *Budrio*, junction for *Portomaggiore* 66, and (27 m.) *Massalombarda*, to (32 m.) *Lugo*, where it joins our present route, and proceeds to (50 m.) *Ravenna*.

ROUTE 66.

FERRARA TO RIMINI.

*3½ hours. 1st class, 14.40 ;
2nd class, 10.10.*

THE train runs S.E. to (15 m.) *Portomaggiore*, whence a railway leads S.W. to (20 m.) *Budrio*. From (27 m.) *Lavezzola* there is a branch line S.W. to (10 m.) *Massalombarda* 65. From (47 m.) *Ravenna* the railway to *Bologna*

runs W. Passing (50 m.) *Classe*, where is the fine Church of *S. Apollinare* (p. 184), the train skirts the pine forest on the left, and runs near the sea to (78 m.) **Rimini**.

ROUTE 67.

FAENZA TO FLORENCE.

3½ hours. 1st class, 11.75 ;
2nd class, 8.25.

THIS route offers an alternative way of reaching Florence from Bologna and may be recommended to travelers who have already made the journey by Porretta and Pistoia 60. From Bologna to **Faenza**, see Route 83.

On quitting the station of Faenza, the railway describes a semicircle round the town, and, after, a tunnel ascends the valley of the *Lamone*, crossing and recrossing the river, to (9 m.) *Brisighella* (13,800), on the left bank of the *Lamone*. Several tunnels are threaded before reaching (22 m.) *Marradi* (9500). The railway has now ascended 935 ft. since leaving Faenza, and the scenery becomes wilder. Tunnels and viaducts ensue, the ascent becoming steeper, until the main ridge of the Apennines is pierced at 1890 ft. by a tunnel 2½ m. in length. The descent is now rapid to (33 m.) *Fornello*, beyond which is another long tunnel. Bridges and short tunnels through a hilly country bring the train to (42 m.) *Borgo S. Lorenzo* (605 ft.), a town of 14,700 inhab. in a fine situation between lofty heights. Descending the valley of the *Sieve*, we reach (45 m.) *S. Piero*, beyond which the railway again ascends to (49 m.) *Vaglia*. A third long tunnel now pierces the base of *Monte Morello*, and brings the train to (54 m.) *Montorsoli*. We now enter the valley of the *Mugnone*, and descend the rt. bank of the river below the heights of Fiesole to (63 m.) **Florence**.

ROUTE 68.

GENOA TO PISA.

Exp. in 3½-4½ hours, six times a day.
1st class, 20.65 ; 2nd class, 14.45.

THIS route is along the *Riviera di Levante*, the scenery of which resembles that of the *Riviera di Ponente*, but it is less rich and productive. The line is carried through many promontories by means of tunnels, of which there are more than eighty. For nearly the whole distance there are beautiful views of the Mediterranean.

On quitting the central station, the train runs through a long tunnel (5 min.) under the higher parts of the town to the station of (2 m.) *Piazza Brignole*. On the left opens out a wide valley, with a view of the fortified heights. Crossing the *Bisagno*, another long tunnel leads to (4 m.) *Sturla*, beyond which we reach the sea. The groves of olives and oranges on the left are dotted with villas. 5 m. *Quarto*, whence Garibaldi and the Thousand embarked for Marsala in 1860. Beyond (8 m.) *Nervi*, a view is obtained of the *Monte di Portofino* jutting finely out of the sea on the rt. In the numerous streams crossed on bridges and viaducts, women in gay colours may be seen washing their linen, even during the winter months. At (15 m.) *Camogli* we enter the long tunnel of *Ruta* (5 min.). Emerging from it, we reach (18 m.) *S. Margherita Ligure* (7000), the chief industry of which is lace-making.

19 m. **Rapallo**, in a beautiful situation. Further on, a view is gained of the promontory of *Portofino*, beyond its charming bay. The continuous line of brightly coloured houses which the railway has threaded all the way from Genoa now ceases, and the coast is less densely populated. At (25 m.) *Chiavari* (12,700), a shipbuilding place, with lace and satin factories, a wide plain stretches out, backed by lofty mountains. Beyond (26 m.)

Lavagna, on the river of the same name, lies (29 m.) *Sestri Levante*, with its sea-beach and projecting promontory. The train here turns inland, and passes through a succession of tunnels, between which good views are obtained on the rt. At (38 m.) *Deiva* a valley opens on the left, affording a view high up of the carriage road over the *Bracco* (p. 286). The coast scenery now becomes very wild, the tunnels numerous, and the peeps between them of rock and sea more striking.

43 m. *Lévant* (4900), with its rich vegetation, fine beach, and semicircle of hills inland, is one of the most beautiful spots on the Riviera. The situation of (48 m.) *Vernazza*, jutting into the sea, at a narrow opening between two tunnels, is remarkable. At (50 m.) *Corniglia* is seen *Manarola*, the next village, perched on a rock by the sea. At (52 m.) *Riomaggiore*, where the torrent of that name rushes through a ravine into the sea, the opening for the station is so narrow that the engine stands in one tunnel while the hinder carriages of the train are in another. A very long tunnel leads to (57 m.) *Spezia*, from which station two branch lines for military and naval purposes run back towards the harbour. Beyond a tunnel we reach the old station, and obtain a view of the hills which enclose the gulf. The train now quits the sea. Beyond (61 m.) *Vezzano Ligure*, the broad *Magra* becomes visible on the left. [Railway N. to *Parma* 35.]

63 m. *Arcola*. The picturesquely situated town rises nearly a mile to the rt. The *Magra* is crossed before reaching (66 m.) *Sarzana*. On the left, above the town, stands the well-preserved Castle of *Sarzanello*. [Railway N.W. to *S. Stefano di Magra*.] On the rt. near (70 m.) *Luni* are scanty ruins of the Etruscan and Roman *Luna*, the port from which marbles were shipped to Rome. High up among the mountains on the left may be seen the traces of an ancient quarry.

Near (72 m.) *Avenza*, with a mediaeval castle, the quarries of *Carrara* become very conspicuous, and are almost as white as snow. [Branch railway to (3 m.) *Carrara*.] The outline of the mountains is here extremely beautiful, while the slopes are dotted here and there with picturesque villages, and clothed with shrubs and evergreens. Beyond (77 m.) *Massa* (26,000), another marble quarrying-place, and formerly the chief town of a duchy, the round tower of *Montignoso* rises near the railway on the left. Soon afterwards, close to the line, is passed on the same side a remarkably well-preserved square mediaeval tower. At (81 m.) *Serravezza* more quarries are seen on the left.

83 m. *Pietra Santa*, conspicuous with its fine battlemented walls. The celebrated *Pineta* (pine wood) is skirted on the rt. before reaching (90 m.) *Viareggio*. [Railway E. to *Lucca* 69.] The train now runs at first through a forest of pines, and then across a marshy plain, often flooded. At (98 m.) *Migliarino* the *Serchio* is crossed, and soon afterwards the white marble group of the Cathedral and its surroundings comes into view, as we approach (103 m.) *Pisa*.

ROUTE 69.

VIAREGGIO TO BAGNI DI LUCCA.

2½ hours. 1st class, 4.50; 2nd class, 3.70. 1st and 3rd class only from *Lucca* to *Bagni di Lucca*.

THE railway runs E. to (9 m.) *Nozzano*, near which are the ruins of Roman baths, called *Bagni di Nerone*. Crossing the *Serchio*, the train reaches (15 m.) *Lucca*, on the line between Florence and *Pisa* 71. Here the railway turns N., and at (21 m.) *Ponte a Moriano* reaches the *Serchio*. The village of *Moriano* lies high up on the rt. Near (27 m.) *Borgo a Mozzano* is the PONTE DEL DIAVOLO (1322?), a very typical ex-

ample of the bold construction which gave that name to so many bridges of steep incline, thrown over deep ravines in romantic situations. The train now enters the valley of the *Lima*, and ascends the left bank of the river to the (30 m.) **Bagni di Lucca**.

ROUTE 70.

LIVORNO TO FLORENCE BY EMPOLI.

Exp. four times a day in 2 to 2½ hours. 1st class, 12.40; 2nd class, 8.70.

THE railway crosses the Arno Canal, and runs N.N.W. through flat country to (12 m.) **Pisa**. [Junction for *Genoa 68*, *Lucca 71*, *Rome 72*.] Here the scenery improves, and the train turns E. to (17 m.) *Navacchio*. To the left is a ruined castle on the heights of Verruca, above a quarry. Near (20 m.) *Cascina*, the Pisans were defeated by the Florentines in 1364. From (25 m.) *Pontedera* (13,000), a road on the rt. ascends the pretty valley of the *Era* to **Volterra**. At (32 m.) *S. Romano* the train approaches the *Arno*, which flows upon the left.

35 m. **S. Miniato**. The town rises 2 m. on the rt. We next reach (42 m.) **Empoli**. [Junct. for *Siena 75*.] Beyond a very short tunnel, on the left is seen the *Villa Ambrogiana*, with massive square towers at its four angles. It lies close to the railway. A stream is crossed just before reaching

45 m. *Montelupo* (Mountain of the Wolf), fortified in 1203 as a defence against the aggressions of *Capraia* (Stronghold of the Goat) on the opposite side of the valley. The train now regains the *Arno*, and enters the defile of the *Gonfolina*, running close to the left bank of the river. The carriage road follows the same bank, and is worth walking. After a while the *Arno* is crossed, and then the *Ombro*, beyond which we reach (52 m.) *Signa*,

loftily situated above the rt. bank of the *Arno*. On the opposite side is *Lastra*—both places being largely engaged in the straw-plaiting industry. Through a country dotted with villas and farmhouses (*podere*) the railway now runs at some distance from the rt. bank of the *Arno*, passes on the rt. the woods of the *Cascine*, and joins the *Pistoia* line **71** on the left at the entrance to (61 m.) **Florence**.

ROUTE 71.

PISA TO FLORENCE BY PISTOIA.

3 to 4½ hours. 1st class, 11.75; 2nd class, 8.20. *Exp. 10% more.*

ON quitting *Pisa* the railway crosses the *Arno*, affording a fine view of the Cathedral group as it skirts the city, and runs N. towards the *Monti Pisani*. At their foot lies (6 m.) *San Giuliano*, a bathing-place with hot springs, frequented by the Romans. A pleasant walk may be taken from hence to *Pisa*. At (10 m.) *Ripafratta* there is a ruined castle on a height. The train winds round the base of *Monte S. Giuliano*, and reaches (15 m.) **Lucca**. [Railway N. to the *Bagni di Lucca 69*; W. to *Viareggio*.] On the rt. is seen the Aqueduct which supplies *Lucca* with water from the hills to the S. of the plain.

30 m. *Pescia* (17,800), with a restored Cathedral of 1306, worth visiting. At (34 m.) *Monte Catini* are some warm baths, much frequented by Italians in the summer. Funicular railway from the station to the town every ½ hr. in summer; fare, 1 fr.; return ticket, 1.25. Another favourite bathing-place is *Monsummano*, on a height near (34 m.) *Pieve*, with a curious grotto employed as a species of Turkish bath for invalids. Through a tunnel the train now reaches (39 m.) *Serravalle*, at the entrance to a defile, and soon afterwards arrives at

42 m. **Pistoia**, where the railway

for *Bologna* turns off on the left 60. A flat but fertile country is now traversed by (52 m.) *Prato* to (58 m.) *Sesto Fiorentino*. On the left rises *Monte Morello* (3060 ft.), the round bare summit so conspicuous from Florence. Thence to (63 m.) **Florence.**

ROUTE 72.

PISA TO ROME.

Exp. five times daily, in 6 to 7½ hours. 1st class, 36.65; 2nd class, 25.40.

ON quitting Pisa, the railway runs S.E. to (10 m.) *Colle Salvetti*, where the line from (10 m.) *Livorno* falls in on the rt. Thence S. to (32 m.) *Cecina*. [Branch line E. to (19 m.) *Volterra*]. From (47 m.) *S. Vincenzo*, where there is a small harbour, large quantities of charcoal are exported. The view over the sea towards the Promontory of Piombino is very fine. The line begins to go inland, passing through thick underwood, which forms a cover for wild boar and deer.

54 m. *Campiglia Marittima* (5200). [Branch railway S.W. to (9 m.) *Piombino* (6000), whence a visit may be paid to (6 m.) *Populonia*, the Etruscan *Pupluna*, with ancient walls.] Steamer to *Elba* (*Portoferraio*) twice daily.

The train now turns S.E. again to (64 m.) *Follonica*, near which the island of *Elba*, where Napoleon was confined, comes into view. The metal works here belong to the Government, but so unhealthy is the situation that they used to be closed in the summer time on account of the malaria. The line turns inland to the E. and passes through a rich but uninteresting valley. The large town on a hill to the left is *Massa Marittima* (9200), an important place with copper mines, reached by a branch line in 1½ hr. (15 m.). From (83 m.) *Montepescali* a railway runs N.E. to (75 m.) *Siena* 75.

91 m. *Grosseto* (good *Buffet*). The train now runs through a reclaimed marsh, and after 2 m. crosses the *Ombrone*. Beyond (99 m.) *Albarese* wooded hills rise on either side. At (105 m.) *Talamone* a view of *Elba* opens out on the rt. The train crosses the *Osa*, and afterwards the *Albenga*, just before reaching the station of (109 m.) *Albenga*. Near the mouth of the river, on the rt., is the *Torre delle Saline*, in which salt is stored. On quitting *Albenga* we pass the *Stagno*, or Salt Lake, of *Orbetello*, lying beneath *Monte Argentario* (2100 ft.), the *Mons Argentarius* of the ancient Romans. On the seacoast are the fortified ports of *Santo Stefano*, and *Port' Ercole* (the ancient *Portus Herculis*), the chief business of which is in the tunny fisheries.

114 m. *Orbetello* (4200). The town, 2 m. on the rt., projects into the lagoon and has interesting Spanish fortifications (it belonged to Spain until 1713). It occupies an ancient site, as is shown by the polygonal embankment wall on the three sides of the town which are washed by the lagoon. At (5 m.) *Ansedonia* are the ruins of the ancient *Cosa*, which are deserving of a visit. They can be reached by carriage, 8 fr. there and back, or by boat across the lagoon (bargain necessary).

We now pass by the foot of the hill of *Ansedonia*, and crossing the *Chiarone*, which marked the frontier between Italy and the Papal States, and the *Fiora*, we enter the swampy tract of the Roman *Maremma*.

121 m. *Capalbio*. The village, 3 m. to the left, is perched upon a hill. The train now runs at some distance from the sea, and crosses several streams before reaching (145 m.) *Corneto*, which rises finely, with its many towers, on a hill to the left, 2 m. from the railway. The tombs lie along the crest of the hill which runs S. from the city walls.

157 m. *Civita Vecchia* (*Buffet*). Just after leaving (163 m.) *S. Marinella* two Roman bridges of

the Via Aurelia are seen on the rt., spanning small streams close to the carriage road. At (166 m.) *S. Severa*, which lies a mile to the rt. of the station, there is a picturesque castle on the sea. This village occupies the site of *Pyrgi*, the port of *Caere*, now *Cervetri*, celebrated for its Etruscan tombs. The town is well seen on the left, 6 m. from the railway, after passing (171 m.) *Furbara*. On the rt. lies *Ladispoli*, to which a branch line runs from (177 m.) *Palo*, only open in the bathing season. *Palo* consists merely of a few houses and a castle on the sea coast. Numerous Etruscan antiquities have been discovered in the neighbourhood. Pompey and Antoninus Pius once had villas here, and there are remains of large buildings of this nature. The country continues to be fertile, though malarious; but an effort has been made to improve the climate by liberally planting eucalyptus trees, which have attained a fair size, while the provision of wire-netting, to keep out the anopheles mosquito at night, is even more effective. The line now skirts the *Stagno di Maccarese* as far as (193 m.) *Ponte Galera*, whence a branch railway runs W. to (7 m.) *Fiumicino*, the port of the Tiber.

201 m. *Magliana*. Here the train turns E., bringing into view Frascati, Marino, Castel Gandolfo, and Albano. Soon afterwards it reaches the Tiber, and follows its rt. bank. Further on, the Church of *S. Paolo fuori le Mura* becomes visible on the rt., and the train reaches the station of (202 m.) *Roma S. Paolo*, whence a branch line runs to (1½ m.) *Trastevere*. A new bridge over the Tiber and a new station for *Trastevere* (close to it) are under construction. The Tiber is now crossed, and on the left are passed in succession Monte Testaccio, the Pyramid of Cestius, the cypresses of the English Cemetery, and the Porta S. Sebastiano, while on the rt. is seen the tomb of Caecilia Metella on the Appian Way. Skirting the walls, the railway runs close

to the Nymphaeum of Minerva Medica, and enters the central station of (208 m.) **Rome**.

ROUTE 73.

FLORENCE TO ROME BY AREZZO AND ORVIETO.

Five express trains daily in 5½ to 7 hours. 1st class, 35.30; 2nd class, 24.50.

LEAVING Florence, the railway ascends the valley of the Arno to (13 m.) *Pontassieve*, where the Sieve falls into the Arno. From (17 m.) *S. Ellero* a funicular railway ascends to (5 m.) *Saltino* (3140 ft.), whence a roads leads through woods to (2 m.) *Vallombrosa*. The river is crossed to (18 m.) *Rignano*. A tunnel leads to (23 m.) *Incisa*, where the Arno is wedged in between limestone rocks. Near (26 m.) *Figline* great quantities of fossil bones of various animals have been discovered. The upper valley of the Arno is interesting to the geologist, and is believed to have formed the bed of a pre-historic lake. Passing on the left (30 m.) *S. Giovanni* and (34 m.) *Montevarchi*, the train now ascends through a hilly country, and threads eight tunnels before reaching the summit-level at (42 m.) *Laterina*. A gradual descent now leads to the (51 m.) *Indicatore*, an engineering station for controlling the sluices of the canal and river. Thence to (55 m.) **Arezzo**. [Railway to *Pratovecchio* 76; to *Fossato* 77. Coach in 3 hrs. to **Fojano**.] A short tunnel now carries the line into the broad valley of the *Chiana*, the fertile land of which has been within comparatively recent years reclaimed from swamp. The picturesque town of (67 m.) *Castiglione Fiorentino* is passed on the left, and afterwards, on the same side, the Castle of *Montecchio*. Then follows the loftily situated (73 m.)

Cortona, the fortress of which remains long in view.

77 m. *Terontola*. [Junct. for **Perugia 74**.] The railway now skirts for a short distance the celebrated LAKE OF TRASIMENE (*Lago Trasimeno*), on the N. shore of which was fought the great and decisive battle between the Romans and Carthaginians (B.C. 217), in which Hannibal gained the second of his remarkable victories. This lake is about 8 m. across in the widest parts, and 30 m. in circumference. It is surrounded by low hills covered with oaks, pines, and olives. The principal island, *Isola Maggiore*, contains a monastery. There are two smaller islands.

At (87 m.) *Panicale*, which lies 4 m. from the station on the left, are some frescoes by *Perugino* and his pupils. The train now reaches (94 m.) **Chiusi**, where the line from *Empoli* and *Siena* falls in **75**.

100 m. *Città della Pieve*. The town rises 3 m. to the left. Beyond (105 m.) *Ficulle* the train enters a tunnel, and reaches the valley of the *Paglia*, crossing the stream near (113 m.) *Allerona*, the station for a town which lies 5 m. on the rt.

119 m. **Orvieto**, with a funicular railway from the station to the town. About 5 m. further on, the *Paglia* falls into the *Tiber*, which flows in from the left. The river is crossed near (125 m.) *Castiglione Teverino*, and the train continues through a pretty wooded country to (137 m.) *Attigliano*. [Railway W. in 1½ hr. by (17 m.) *Montefiascone*, to (25 m.) *Viterbo*.] Descending the rt. bank of the *Tiber*, and passing through several tunnels, the railway reaches (145 m.) *Orte*. [Junct. for **Terni 74**.] Here is a good *buffet*. The isolated and jagged ridge of *Monte Soracte* (p. 300) soon comes into view, changing its position with the curves of the railway, and remains in sight for several miles. Beyond (153 m.) *Civita Castellana*, with the ruined Castle of *Borghetto* on the rt., the *Tiber* is crossed, and the train

follows its left bank to (182 m.) *Monte Rotondo* (4500), a village stormed by *Garibaldi* in 1867. Near it lies *Mentana*, the scene of his subsequent defeat by the Papal troops. 187 m. *Sette Bagni*. A glimpse of *St. Peter's* is obtained after passing the hill on which stands *Castel Giubileo*, built by *Boniface VIII.* in 1300 to commemorate the institution of the Jubilee. Just beyond it on the left is the site of *Fidenae*. The train now crosses the *Anio*, to (194 m.) *Portonaccio*, beyond which it describes a semi-circle round *S. Lorenzo* and the *Campo Santo*, and enters the city between the *Porta S. Lorenzo* and *Porta Maggiore*, passing on the left the *Nymphæum of Minerva Medica* (so-called), and arriving at (198 m.) **Rome**.

ROUTE 74.

FLORENCE TO ROME BY PERUGIA AND TERNI.

Exp. Mon., Wed., Fri., returning Tues., Thur., Sat.—in 8½ hours, available for holders of tickets including the journey between Terontola and Orte, without extra charge for the longer distance traversed.

FROM Florence to (77 m.) *Terontola 73*. Here the railway to Rome turns S., while our line continues W. along the margin of the *Lago Trasimeno*. Views on the rt. Three tunnels are threaded before reaching (89 m.) *Magione*, where there is a mediaeval fortress on the left. The train ascends, winding among the hills, and describes a wide curve to the N. and E. as it approaches (104 m.) *Perugia*. The town, which stands nearly 3 m. above the station by carriage road, is reached by electric tramway in 25 min. The line now descends rapidly, and passes through a long tunnel to (111 m.) *Ponte S. Giovanni*, just before

reaching which the *Sepolcro dei Volunni* is seen close to the railway on the left. The **Tiber** is now crossed, and near (117 m.) *Bastia* the town of Assisi rises on the slopes of Monte Subasio. The station of (119 m.) **Assisi** is at *S. M. degli Angeli*, with its fine domed church on the rt. Through a rich plain we now approach the hills, at the foot of which lies (124 m.) **Spello**. On the rt., above the valley of the Topino, rises **Bevagna**.

129 m. **Foligno**. Here the railway from *Ancona* falls in on the left **84**. The fertile valley of the *Clitunno* is now traversed to (134 m.) **Trevi**, which stands finely on the left. High up on the rt. is **Montefalco**. Passing on the left the pretty church (4th cent. or later) called *Tempio di Clitunno*, near the sources of the river at *Le Vene*, we reach (144 m.) **Spoleto**, a beautifully situated town not well seen from the station. On quitting Spoleto we ascend the valley of the Maroggia as far as the *Pass of Balduini*, where we penetrate the heights of La Somma through a tunnel nearly a mile long, and enter the valley of La Serra. The scenery now becomes very wild, high limestone cliffs hemming in the valley on either side, and a streamlet trickling over the rocks below. We pass the mediaeval fortress of *La Rocca di San Zenone*, and reach

162 m. **Terni**. [Junct. for *Solmona* **78**.] The *Nera* is now descended to (170 m.) **Narni**, where the train passes under one of the arches of an ancient bridge of the *Via Flaminia*, and enters another defile. The cliffs again become precipitous, and two tunnels are threaded before entering the valley of the Tiber near (181 m.) *Orte*, where the railway from *Siena* falls in on the rt., and we follow Route 73 to (233 m.) **Rome**.

ROUTE 75.

FLORENCE TO ROME BY SIENA.

Exp. in 9½ hours (stopping 1½ hours at Siena), return in 8¼ hours: these trains may be used by holders of through tickets from Florence or Pisa to Rome, without extra charge for the longer journey.

THE train skirts the *Cascine* on the left, and follows Route 70 reversed as far as (20 m.) **Empoli**, where carriages are changed. Here our line turns S. into the valley of the *Elsa*. To the rt. rises **S. Miniato dei Tedeschi**. At (26 m.) *Granaiole* is a large sugar factory. Here the railway runs for a short time close to the rt. bank of the river.

31 m. *Castelfiorentino*, with an upper and lower town, the chief place in the valley. Just before reaching (35 m.) *Certaldo*, the towers of *S. Gimignano* are seen on a hill to the rt. *Certaldo* was the birthplace of *Giov. Boccaccio*, who also died here (1375).

44 m. *Poggibonsi*. Junct. for (5 m.) *Colle d' Elsa*, where the modernised 13th cent. Collegiata is worth seeing. 8 m. from *Poggibonsi* is **S. Gimignano**. The train now ascends, and passes on the rt. the mediaeval Castle of *Staggia*. 2 m. beyond (51 m.) *Castellina in Chianti* the old walled town of *Monteriggioni* is passed on the same side (p. 299). A steep winding ascent, and a long tunnel, lead to (60 m.) **Siena**. This is a terminal station, from which the train backs out, and returns for 1½ m. to the mouth of the tunnel, the line we are about to traverse being visible on the rt. below. Beyond it, across the valley, rises the *Osservanza* (p. 299). After passing (70 m.) *Castellnuovo* is a long tunnel. We now reach (79 m.) **Asciano**, the nearest station to (6 m.) **Monte Oliveto**. The town lies 2 m. from the station on the left. [Here the railway to (60 m.) *Grosseto* turns off on the

rt., ascending a wide curve through a bleak district, and passing through two short tunnels. Beyond a longer tunnel the train descends, and the scenery improves a little on the approach to (8 m.) *S. Giovanni d'Asso*, which stands on a hill close by to the rt. A wooded country is now traversed as far as (14 m.) *Torrenieri*. (6 m. S.W. is **Montalcino**.) The train passes through three short tunnels, and follows the course of the river, repeatedly crossing the stream. Near the station of (21 m.) *Monte Amiata*, the mountain of that name is seen on the left. Several tunnels are threaded before reaching (52 m.) *Montepescali*, where we join the main line from Pisa to Rome, and follow it to (60 m.) **Grosseto**.

On quitting Asciano, the direct railway towards Rome proceeds to (83 m.) *Rapolano*, where there are some mineral Baths. Thence to (95 m.) **SINALUNGA**, the principal church of which has a good painting by *Sodoma*. The loftily situated town which soon comes into view on the rt. is (104 m.) **Montepulciano**, 6 m. from its station. Passing on the left the partly drained lakes of *Montepulciano* and *Chiusi*, the railway now reaches (115 m.) **Chiusi**, where it joins the main line for (218 m.) **Rome**.

ROUTE 76.

AREZZO TO PRATOVECCHIO.

1½ hours. 1st class, 5.10; 2nd class, 3.60.

A LIGHT railway, ascending the valley of the *Arno*. The first station of importance is (15 m.) *Rassina*, to the left of the line. Thence to (20 m.) *Bibbiena*, and (23 m.) *Poppi*, which stands on a hill above the *Arno*.

28 m. *Pratovecchio* (1410 ft.), near which is the ruined Castle of *Romena*. The station also serves the little town of *Stia* (1200), which has an interesting church. We are now in the heart of the

Casentino, a district well worth exploring. 3 hrs. walk E.N.E. from *Pratovecchio* is the Convent of *Camaldoli* (2715 ft.), founded by *S. Romualdo* in 1012, but rebuilt in 1760, and now mainly occupied by a hotel. It may be reached by carriage from *Poppi* in 2 hrs.; from *Bibbiena* in 2½ hrs. Above it rises a *Hermitage* (3680 ft.), in a beautiful situation among fir woods.

ROUTE 77.

AREZZO TO FOSSATO.

5 hours. 1st class, 5.35; 2nd class, 3.85.

THE railway (narrow gauge) soon begins to ascend in long curves, and passes through numerous tunnels and over several boldly engineered viaducts. Fine views are gained during the ascent. The train afterwards descends into the valley of the *Tiber*, passing (25 m.) *Anghiari* (2000), a hill town commanding an extensive view. Crossing the *Tiber*, we reach (27 m.) **Borgo S. Sepolcro**, not far from which the river takes its rise.

38 m. **Città di Castello**. Passing (45 m.) *Canoscio*, where there is a Pilgrimage Church, the train recrosses the *Tiber* and reaches (53 m.) *Umbertide* (5700), the church of which contains a good picture by *Luca Signorelli*. Hence a coach runs in 4 hrs. to *Perugia*. The railway now ascends and crosses a stream repeatedly to (64 m.) *Pietralunga*, in the neighbourhood of bare summits, which continue in view as we approach (71 m.) **Gubbio**. Thence to (84 m.) *Fossato*, on the railway from *Ancona* to *Rome* 84.

ROUTE 78.

TERNI TO SOLMONA.

6½ hours, usually with a long wait at *Aquila*. 1st class, 19.5; 2nd class, 13.35.

On leaving *Terni*, the railway ascends S. to (10 m.) *Marmore*, the

station for the Falls (p.304); thence, following the now quiet stream of the Velino, to (12 m.) *Piediluco*, with its lake on the left, and hills covered with box-trees beyond. The river now winds considerably, and the train crosses it repeatedly. In a wide part of the valley, is situated (26 m.) *Rieti*, on the rt. bank of the Velino, which here flows through a beautifully wooded country, with cultivated slopes and pleasant pastures.

32 m. *Cittaducale*, the former Neapolitan frontier town. Near (37 m.) *Castel S. Angelo* is *Paterno*, with sulphur baths, where Vespasian died in A.D. 79, the year of the eruption which destroyed Pompeii. The scenery now becomes extremely fine. Above (41 m.) *Antrodoco* rises a ruined castle. Beyond several tunnels the railway descends into the valley of the *Aterno*, and reaches (65 m.) *Aquila*. Through very grand sub-alpine scenery, with peeps of the *Gran Sasso* on the left, the train proceeds to (81 m.) *Fontecchio*, high up above the line, and threads a defile. Descending steeply, and passing through several long tunnels, we reach (96 m.) *Rajano*, and thence ascend the broad valley to

103 m. *Solmona*.

ROUTE 79.

ROME TO VITERBO.

2 $\frac{3}{4}$ hours. 1st class, 10.35;
2nd class, 7.25.

THE railway terminus is at *Roma Trastevere*, outside the *Porta Portese*, another station is (3 m.) *Roma S. Pietro*, about 5 min. from the *Porta Cavalleggeri*, near St. Peter's. Between these stations, both of which may be reached by electric tram, is a tunnel under the Janiculum. Two fine viaducts and two tunnels carry the railway to

(7 m.) *S. Onofrio*, beyond which we reach (12 m.) *La Storta* (525 ft.), the station for *Veii*, which lies 2 m. N.W. The train ascends, passing the stations for *Cesano* and *Anguillara*, each two or three miles distant, and at (23 m.) *Crocicchie* reaches a level of 750 ft.

28 m. *Bracciano* (915 ft.). A beautiful view of the lake and town in the foreground is obtained from the station. Still ascending through tunnels and over viaducts, we reach (40 m.) *Capranica* (1305 ft.), whence a branch line runs N.E. to (5 m.) *Ronciglione* (6600), a very picturesquely situated town. [3 m. N. is *Caprarola*; 4 m. S. lies *Sutri*.] The summit-level is reached at (45 m.) *Barbarano* (1500 ft.), beyond which the train descends by (47 m.) *Vetralla* and (52 m.) *S. Martino al Cimino* to (54 m.) *Viterbo*.

ROUTE 80.

ROME TO NETTUNO.

2 hours. 1st class, 7.20;
2nd class, 5.05.

FROM Rome to (9 m.) *Ciampino* 82. Near (11 m.) *Fratocchie* we cross the modern and ancient Appian Ways. As we approach the Alban Hills we pass through vineyards and olive groves, and through cuttings made in the currents of lava which have flowed down from the now extinct volcanoes of these hills. On the left in the distance is seen *Monte Cavo*, surmounted by its Convent; just below it, the village of *Rocca di Papa*. Below, on a lower ridge, are the village and palace of *Castel Gandolfo*, the favourite summer residence of former Popes. We pass (18 m.) *Cecchina*, a junction for (3 m.) *Albano* and for *Velletri* 81, and through a forest reach (37 m.) *Anzio*, whence the train runs E. to (39 m.) *Nettuno* (1800), in a quiet situation on the sea.

ROUTE 80A.

ROME TO ALBANO.

4 m. ACQUA SANTA (near the golf links), 7 m. Capannelle (near the racecourse). As far as Ciampino (no station on this line) the railway runs close to the Naples railway 82, and then crosses it, ascending sharply through vineyards to (15 m.) **Marino**. It then passes through a tunnel, and follows the W. side of the Lake of Albano, commanding a fine view of Monte Cavo; 16½ m. *Castel Gandolfo*. The railway soon leaves the lake by a tunnel, and, after traversing another, reaches 18½ m. **Albano**.

ROUTE 81.

ROME TO TERRACINA.

4 hours. 1st class, 14.20;
2nd class, 9.95.

FROM Rome to (18 m.) *Cecchina* 80. Our line now turns E. to (21 m.) *Civita Lavinia*, the ancient *Lanuvium*, with considerable remains of ancient buildings, including the sacred enclosure of the temple of Juno, and a modern reputation for excellent wine. From (27 m.) **Velletri** a branch line runs N.E. to (15 m.) **Segni**. The railway now skirts the Volscian Mts. On the left, 3 m. from its station, lies (37 m.) **Cori**, beyond which the railway follows the edge of the Pontine Marshes to (44 m.) *Ninfa*, with picturesque mediaeval ruins at the foot of a hill. On the heights above stands *Norma* (1550 ft.), near which is the ancient *Norba*, with polygonal walls. At (53 m.) *Sezze* (11,000) are also remains of the city walls, in the same style. Beyond (62 m.) *Piperno* (7000), with a modernised Cathedral of the 13th cent., the train passes several hill towns, among which is (64 m.) *Sonnino* (4500), nearly 4 m. from its station. Close to the station

is the fine Gothic Cistercian Abbey of Fossanova. Thence to (77 m.) **Terracina**.

ROUTE 82.

ROME TO NAPLES.

A direct railway, to be worked by electric power, is under construction; a long tunnel, near Sonnino (above) has already been begun.

Exp. 7 times daily in 4-6½ hours.
1st class, 28.95; 2nd class, 20.25.

SOON after leaving the Central Station, the train leaves on the left the line to Florence, passes over that to Tivoli, and leaves on the rt. that to Civita Vecchia, crossing a loop-line between the two last named. The long lines of arches of the Acqua Felice and Acqua Claudia are prominent features in the view, and so are the tombs and other buildings which flank the Appian Way. After passing under the aqueduct the train passes over the railway to Marino, and Frascati soon rises finely on the left. Above it to the rt. is *Monte Cavo*. At (9 m.) *Ciampino* (Junct. for (6 m.) *Frascati* and **Terracina** 81) the railway turns to the left and ascends pretty steeply through cuttings, with views on the rt. of Marino, Rocca di Papa, and the Alban Hills. Further on, the Villa Mondragone and Tusculum appear on the rt., and the picturesque hill towns near Tivoli on the left. The hill town in the direction of Tusculum is *Monte Porzio*. As the railway ascends, Soracte and Rome are seen beyond the vast plain of the **Campagna** to the left. After passing (17 m.) *Monte Compatri* is a short tunnel. 22 m. *Zagarolo*. The picturesque town lies 1 m. to the left. The summit-level is reached at (23 m.) **Palestrina** (1070 ft.), the town lying 4 m. to the left. The train now descends, and runs among pretty wooded hills, passing (29 m.) *Valmontone*, which rises

finely on the left, close to the railway. Beyond a short tunnel the valley opens out, and another tunnel leads to the swampy bed of the *Sacco*. A lofty square tower is passed on the left, while the railway from (15 m.) *Velletri* falls in on the rt., as the train approaches (34 m.) *Segni*. The loftily situated town rises nearly 5 m. on the rt. The *Sacco* is crossed repeatedly on the way to (40 m.) *Anagni* (4 m. to the left), and (43 m.) *Sgurgola*, in a striking position on the rt. From *Sgurgola* a road ascends S. to (10 m.) *Carpineto* (1980 ft.), where Pope Leo XIII was born in 1810.

46 m. *Morolo*, beautifully situated 3 m. to the rt., on a mountain slope. The train now crosses a wide plain, bounded by distant heights on either side. To the left, perched on a hill, is (49 m.) *Ferentino*. Then follows on the same side (54 m.) *Frosinone* (11,000), the ancient *Frusino*. [Omn. in 1 hr. 50 min. to *Alatri*.] The hills now close in on the left, and the train passes (58 m.) *Ceccano*, which stands in a very picturesque situation on the rt., near the railway.

69 m. *Ceprano*, with an indifferent buffet. The train crosses the *Liris*, and ascends its wide valley to (76 m.) *Roccasecca*, rising 3 m. to the left. [Railway N. to (49 m.) *Avezzano*, passing *Arpino*, *Isola*, and *Sora*.] Beyond (79 m.) *Aquino*, a view is obtained of *Monte Cassino* on the left.

87 m. *Cassino*. From the station is seen the Amphitheatre, at the foot of the hill. The train now ascends, following the course of the river, and threads a wilderness of low hills. The situation of (97 m.) *Mignano*, with its mediaeval castle, is highly picturesque. Just beyond (106 m.) *Caianello* the village of *Marzanello* rises on the summit of a peak to the left. Further on, across the plain to the left, stands *Presenzano*. Beyond (114 m.) *Teano* (town 2 m. on the rt.) the country becomes more open.

119 m. *Sparanise*. Here the railway from (38 m.) *Gaeta* falls in on the rt. On this line, 6 m. from *Gaeta*, is *Formia*. At (128 m.) *Capua* we enter the Campanian Plain, a vast garden of vegetables and fruit, dotted all over with round-headed pines. The Roman Amphitheatre is passed on the left, as the train reaches (131 m.) *S. Maria di Capua Vetere*. At (135 m.) *Caserta*, where the palace front is well seen from the station, we cross the railway between *Foggia* and *Naples* by *Aversa* 93. On leaving the station, this line may be observed on the left, ascending the cliffs through tunnels, above (139 m.) *Maddaloni*. From (143 m.) *Cancello* a railway runs S.E. to (23 m.) *Codola* 92. [Another line leads S. to (20 m.) *Torre Annunziata* 95, passing (18 m.) *Boscoreale* (where some ancient houses have been discovered, containing frescoes, a silver treasure now in the Louvre, valued at 400,000 fr., and other interesting remains), and another to *S. Martino Valle Caudina* (19 m.).] The railway now turns S., and soon affords a view of *Monte Somma*, behind which is *Vesuvius*. Passing (147 m.) *Acerra* (14,000), the train runs through a densely populated country, with a view to the left of *Monte S. Angelo*, and afterwards of *Vesuvius*, and reaches (156 m.) *Naples*.

ROUTE 83.

BOLOGNA TO BRINDISI.

Express in 16 hours. 1st class,
63.70; *2nd class, 41.80 fr.*

THIS route follows the ancient *Via Aemilia*, constructed in the 2nd cent. B.C. by the Consul M. Aemilius Lepidus, over a fertile plain, on the rt. of which are the Apennines. A steam tramway runs parallel with the railway as far as (22 m.) *Imola*, the *Forum Cornelii* of the Romans.

From *Castel Bolognese* a line turns off on the left to (27 m.) **Ravenna**. The *Senio* is crossed on the way to (32 m.) **Faenza**, whence a railway runs S.W. to *Florence* 67. Crossing several streams, we reach (40 m.) **Forlì**, and proceed to (52 m.) **Cesena**, beyond which we cross the *Pisciatello*, representing the *Rubicon* of Roman times. The sea is reached at (69 m.) **Rimini**, whence a line strikes N.W. along the coast to **Ravenna** 66. Our railway also runs from this point near the shore, passing through a succession of dunes and flats, with views of the distant mountains on the rt. From (81 m.) *Cattolica* fish is despatched every day to *Florence* and *Rome* by train. About 6 m. from *Cattolica* is *Gradara* (omnibus in $1\frac{1}{4}$ hr. up, 1 hr. down). The town hall contains a good painting of the Virgin and Child, with saints, by *Giov. Santi*. In one of the churches is an altar-piece by *Andrea della Robbia*. The scenery now becomes prettier, and hills rise closer to the line.

91 m. **Pésaro**, formerly celebrated for its majolica works. The town stands on the left between the line and the sea, and has a small harbour. Coach in $3\frac{1}{2}$ or 4 hrs. to **Urbino**.

Running between the sea and low broken cliffs, the train reaches (98 m.) **Fano**, with turreted walls rising picturesquely on the rt. The mountains recede between this station and (112 m.) **Senigallia**. Beyond (118 m.) *Montemarciano* we obtain a view of *Ancona*, magnificently situated on its promontory jutting seaward to the left, and soon reach (122 m.) *Falconara* (Junction for *Rome* 84). The next station is (128 m.) **Ancona**. A long tunnel under the cliffs conducts the train to (131 m.) *Varano*, beyond which is (138 m.) *Osimo*, the Roman *Auscimum*, with remains of ancient walls. Further on the rt., at *Castelfidardo*, was fought a stubborn battle between the Papal and Italian armies in 1860, when the

latter were victorious. We next reach (143 m.) **Loreto**, and proceed to (145 m.) *Porto Recanati* (4600), a dirty little town with a picturesque castle beetling over the sea. This is the station for (5 m.) **Recanati**, high up on the W. The coast from this point is absolutely flat. The fishermen with their boats add largely to the attractiveness of the scene.

The train now crosses the *Potenza*, and reaches (151 m.) *Potenza Picena* (3000). From (154 m.) *Porto Civitanova* a railway turns W. to (60 m.) **Fabriano**. The small town of *Civitanova* lies about 2 m. inland. Crossing the *Chienti* and the *Tenna*, we next reach (170 m.) *Porto S. Giorgio*, with a fine castle on the rt. Branch rly. to (7 m.) **Fermo**, and (36 m.) *Amandola*. Crossing several streams the train arrives at (178 m.) *Grottammare*, a seaside bathing place in summer.

181 m. *S. Benedetto del Tronto*. Junct. for (21 m.) **Ascoli Piceno**. The branch line turns off 3 m. further, at (184 m.) *Porto d'Ascoli*. The train now crosses the *Tronto*, and reaches (196 m.) *Giulianova*. [Junct. for (17 m.) *Teramo* (24,000), the Roman *Interamnina*.] Beyond (202 m.) *Montepagano* the *Gran Sasso d'Italia* (9585 ft.) is well seen on the rt. From (207 m.) *Atri Mutignano* an omnibus ascends to (8 m.) **Atri**. The train crosses the *Piomba*, and reaches (219 m.) *Castellammare Adriatico*, a seaside bathing-place. Junct. for *Solmona* 85. The actual point of junction is (220 m.) *Pescara*. Four short tunnels conduct the railway to (233 m.) *Ortona* (15,000), on a promontory, with an interesting Cathedral. Several more tunnels are threaded on the way to (245 m.) *Torino*, where the train crosses the *Sangro*. Olives now figure largely in the scenery. Beyond three tunnels the little town of (259 m.) *Vasto* is reached, from which point the railway runs inland for some distance until reaching (275 m.) *Termoli*, in a picturesque situation

on the left. The walls of the city rise sheer out of the sea. [Railway S. to *Benevento* 86.] The country now becomes wilder and less cultivated, shrubs and brushwood covering the sandy dunes.

293 m. *Ripalta*. The train now runs inland, to avoid the promontory of *Monte Gargano*, which stretches out on the left.

329 m. *Foggia* (53,000), situated in a plain covered with vineyards, and said to be the hottest place in Italy. Railway to *Potenza* 87; to *Naples* 93; to (23 m.) *Manfredonia*; to (13 m.) *Lucera*.

On quitting *Foggia*, *Monte Vulture* (4365 ft.) is seen to the rt. across the wide plain. From (352 m.) *Cerignola* stat. a branch line runs 4 m. S.E. to the town of the same name (32,000). The coast is regained at (365 m.) *Ofantino*, where the train crosses the *Ofanto*. [Branch railway N.W. to (4 m.) *Margherita di Savoia*, a popular bathing-place in summer.]

372 m. *Barletta* (42,000). Here is a British Vice-Consul. [Railway S.W. to (42 m.) *Spinazzola*, passing (10 m.) *Canne*, near the ancient *Cannae*, where Hannibal defeated the Romans (B.C. 216). Robert Guiscard, one of the warrior sons of Tancred the Norman, destroyed the place in 1083. The train goes on to (16 m.) *Canosa*.] Beside the railway, a tramway runs from *Barletta* to (41 m.) *Bari*, passing (6 m.) *Andria*, (13 m.) *Ruvo*, celebrated for its fine yield of Italo-Greek vases, now in the museum of *Naples*, and (25 m.) *Bitonto*.

The train goes on to (380 m.) *Trani*, (385 m.) *Bisceglie*, (391 m.) *Molfetta*, and (406 m.) *Bari*. British Vice-Consul and U.S.A. Consular Agent. Almost every town along this line of railway has a Norman church worth notice. From *Bari* a railway runs S. to *Taranto* 99. A light railway also leads S.E. by (18 m.) *Conversano* (720 ft.) to (28 m.) *Putignano* and *Locorotondo* (45 m.), and another to *Putignano via Casamassima*.

Further on is (433 m.) *Monopoli*, where the train leaves the sea. At (453 m.) *Ostuni* is a fine Cathedral. The railway reaches the shore again at (458 m.) *Carovigno*, and proceeds to (470 m.) *BRINDISI* (25,000), the ancient *Brundisium*, with two columns of the Roman period. A museum has been established in the old baptistery of *S. Giovanni*. The castle dates from the 13th cent. *Brindisi* is the starting-point of several lines of steamers for the East. British Consul.

ROUTE 84.

ANCONA TO ROME.

Express in 6 $\frac{3}{4}$ -7 $\frac{1}{2}$ hours. 1st class, 33.05; 2nd class, 23.00.

THE Bologna line 83 is followed as far as (6 m.) *Falconara*, where the train turns S.W., and crosses the *Esino* at (11 m.) *Chiaravalle*. Thence by (18 m.) *Jesi* along the narrow valley, several times crossing the stream, and through a long tunnel and a defile to (40 m.) *Albacina*, from whence a line strikes E. to (54 m.) *Porto Civitanova*. [This line passes the important stations of (8 m.) *Matelica*, (20 m.) *S. Severino*, (26 m.) *Tolentino*, and (37 m.) *Macerata*. From *Castelraimondo*, between *S. Severino* and *Matelica*, an electric railway ascends to (8 m.) *Camerino*.]

45 m. *Fabriano*. [Branch railway N. to (50 m.) *Urbino*, passing (11 m.) *Sassoferrato* and (33 m.) *Cagli*. 12 m. E. of *Urbino* is *Fossombrone*.] The train now pierces the Apennines by a long tunnel, and reaches (54 m.) *Fossato*. Junction for *Arezzo* 77. The next stations are (58 m.) *Gualdo*, and (69 m.) *Nocera*. The train now runs through a tunnel and descends to (81 m.) *Foligno*, on the line between *Perugia* and *Rome* 74.

ROUTE 85.

CASTELLANUOVE ADRIATICO
TO ROME.

*Exp. in 6 hours. 1st class, 28.05 ;
2nd class, 19.65.*

ROUTE 83 is followed to (1 m.) *Pescara*, where the railway turns S.W. to (10 m.) **Chieti**. The town stands 5 m. on the left (electric tramway connecting with trains). Near (24 m.) *Torre dei Passeri* is the Church of **S. Clemente di Casauria**.

33 m. *Popoli* (7500), with a ruined castle. Near (37 m.) *Pentima*, on the site of the ancient *Corfinium*, is the interesting 13th cent. church of *S. Pelino*. The train now turns S., and reaches (43 m.) **Solmona**. [Junction for *Aquila* 78, *Naples* 91.] Beyond (47 m.) *Bugnara* the railway crosses the *Sagittario* by a fine viaduct, and ascends through several tunnels to (56 m.) *Rajano Superiore*. Further on a splendid view is enjoyed over the valley of *Solmona*. Three tunnels now ensue, the last of which is more than 2 m. long. The train now descends to (77 m.) *Celano* (9900), on the margin of the now drained lake of *Fucino*. The *LACUS FUCINUS* (2150 ft.) was known to the Romans, who made several attempts to drain it, without success. The work was, however, accomplished by Prince *Torlonia* of Rome in 1852-75 at enormous cost, but with the recovery for agricultural purposes of 36,000 acres of land.

83 m. *Avezzano* (9200). Rail to *Balsorano* and *Roccasecca* 82. The train now runs through a fertile valley, enclosed by lofty mountains, to (93 m.) *Tagliacozzo*. Ascending steeply, the railway now threads a tunnel 3 m. long under *Monte Bove* to (100 m.) *Colli*. We now descend to (104 m.) *Carsoli*, S.W. of which is the site of the ancient *Carseoli*, with scattered remains of Roman buildings. Passing above the town of *Arsoli*, situated on a hill below

the line (110 m.) we reach (115 m.) *Cineto Romano*. Here we enter the valley of the *Anio* and descend it to (117 m.) *Mandela*, formerly called *Cantalupo*, standing 2 m. N. on a hill. Here is the junction for **Subiaco** (14 m.) in 1 hr. A tunnel leads to (119 m.) *Vicovaro*, which has an ancient church worth notice. [Here opens N. the very attractive valley of the *Licenza*, in which, about $\frac{1}{2}$ hr. beyond (3 m.) *Rocca Giovane*, on the rt. bank of the stream, has been placed the site of *Horace's Sabine Farm*.]

The river is crossed and recrossed to (121 m.) *Castel Madama*, also on a height, beyond which are two more tunnels. The train now descends the right bank of the *Anio* to (126 m.) **Tivoli**, and on quitting the station passes in front of the Falls, descending N. in curves to (129 m.) *Palombara*. Thence W. to (138 m.) *Bagni*, with sulphur springs, and by (145 m.) *Cervara* to (150 m.) **Rome**.

ABOVE ROUTE REVERSED AS FAR
AS TIVOLI (see p. 283).

1 hr. 1st class, 3.80 ; 2nd class, 2.65. *Return tickets at single fare.*

On quitting the Central Station of Rome, the train runs S.E. to the *Porta Maggiore*, and then turns E., the line to Florence branching off to the left, and that to *Civita Vecchia* on the rt. Beyond the goods station of (3 m.) *Prenestina* is seen on the rt. the so-called *Torre de' Schiavi*, a part of the ruins of the villa of the *Gordiani* (3rd cent. A.D.). At (6 m.) *Cervara* are several grottoes and quarries. To the rt. stands *Tor Sapienza* (13th cent.). The situation of (10 m.) *Lunghezza*, at the confluence of the *Anio* and the *Osa*, is very beautiful. It occupies the site of the ancient *Collatia*. The train crosses the *Anio*, and runs across an open heath to (13 m.) *Bagni*, where there are sulphur baths: the bluish water emits a powerful

odour. Our line now passes over the Tramway, and under the cable wires which supply Rome with electric power from Tivoli, and turns N. to (16 m.) *Montecelio*. The town rises 3 m. on the left. Curving to the E., the railway now ascends to (21 m.) *Palombara*, the station for a hill town 9 m. N. About 2 m. S. of the town is the interesting church of *S. Giovanni in Argentella*. Our line now turns S. and ascends steeply through tunnels and over viaducts, affording a magnificent view across the Campagna towards Rome, and passing in front of the Cascades before reaching (25 m.) **Tivoli**.

ROUTE 86.

TERMOLI TO BENEVENTO.

7 hours. 1st class, 20 fr. ; 2nd class, 14 fr.

FROM Termoli the railway runs at first due S., and passes through a country of no great interest. Near (23 m.) *Larino* are some ruins of the Roman *Larinum*. The principal place on the line is (55 m.) *Campobasso* (15,000), with a flourishing industry in steel. The railway ascends from here to (63 m.) *Vinchiatturo*, from which a line strikes W. to (29 m.) *Isernia* 91. The train now descends, passing (72 m.) *Sepino*, which lies 4 m. to the rt., near the ruins of the ancient *Saepinum*. Still descending in wide curves, the railway reaches (108 m.) **Benevento**.

ROUTE 87.

FOGGIA TO POTENZA.

5 hours. 1st class, 13.85 ; 2nd class, 9.70.

THE railway strikes S. across the plain, and at (6 m.) *Cervaro* leaves the line for Benevento 93 on the rt.

Crossing the river, we reach (12 m.) *Ortona*, the ancient *Herdoniae*, where are some Roman remains of interest. Thence to (20 m.) *Ascoli Satriano*, in a pleasant situation 3 m. on the left, where Pyrrhus defeated the Romans (B.C. 279). From (32 m.) *Rocchetta S. Antonio* a line runs E. to *Gioia del Colle* 100. We next reach (42 m.) *Melfi* (14,400), a busy town on a hill (2065 ft.), ruined by an earthquake in 1851, with a castle of the Norman dukes, and a fine Cathedral of 1155, almost entirely rebuilt. Above Melfi rises *Monte Vulture* (4365 ft.), an extinct volcano. Several tunnels lead to (48 m.) *Rionero*, beyond which the line descends by (60 m.) *Lagopesole*, with a ruined Norman castle, to (75 m.) *Potenza*, on the main line between Naples and Brindisi 95.

ROUTE 88.

NAPLES TO TORREGAVETA.

8 trains daily in an hour. 7 extra trains as far as Pozzuoli in $\frac{1}{2}$ hour. Fare to *Baia*, 1st class, 1.95 ; 2nd class, 1.20. To *Pozzuoli*, 1st class, 1.35 ; 2nd class, .85.

A LIGHT railway. From the station at *Monte Santo* the train passes under the Castel S. Elmo through a long tunnel, emerging at the (2 m.) *Corso Vittorio Emanuele* station, which is nearest to the principal hotels. Another tunnel leads to (2 $\frac{1}{2}$ m.) *Fuorigrotta*. Passing (4 m.) *Agnano Nuovo*, the nearest station to the Dog Grotto (p. 150), the train reaches (5 m.) *Bagnoli*, opposite the pretty little island of *Nisida*. The railway now skirts the coast, and passes through several tunnels to the station of (7 $\frac{1}{2}$ m.) *Pozzuoli*, on the N. side of the town. Passing on the left the (8 m.) *Armstrong Works*, we arrive at the station of (9 m.) *Arco Felice*, 2 $\frac{1}{2}$ m. from the Arch, which lies on the rt. This is also the station for (4 m.) *Cuma*. Skirting the base of Monte Nuovo,



we reach on the rt. the (10 m.) *Lago Lucrino*. A long tunnel leads to (11½ m.) *Baia*, where the railway quits the sea, and turns W., skirting on the rt. the *Lago Fusaro* to (13 m.) *Torregaveta*. Hence a steamer runs thrice daily in 1 hr. 20 m. to *Casamicciola*.

ROUTE 89.

NAPLES TO SAN GIUSEPPE
OTTAIANO AND SARNO.

2 hours. 1st class, 2.10; 3rd class, 1.10.

A LIGHT railway, leaving Naples by the *Stazione Corso Garibaldi*, and running nearly parallel with the Pompeii line as far as (2½ m.) *S. Giov. a Teduccio*, where it turns inland to (3 m.) *Barra*. Thence N.E. across the plain to (8 m.) *S. Anastasia*, at the foot of *Monte Somma*. Beyond the station of (11 m.) *Somma* the line turns S.E., skirting the base of the mountain to (13 m.) *Ottaiano*. At (15 m.) *S. Giuseppe* we join the line between *Caserta* and *Torre Annunziata* 82, and at 25 m. reach *Sarno* 92.

ROUTE 90.

NAPLES TO GRAGNANO.

1-1½ hours. 1st class, 1.85; 3rd class, 0.95. No 2nd class.

FOR the railway journey as far as (14 m.) *Torre Annunziata*, see Route 95. Here carriages are sometimes changed, and the line turns to the rt., skirting the seashore, and crossing the *Sarno*. At (18 m.) *Castellammare* the train turns inland, and runs E., ascending in a wide curve towards the S. to reach (21 m.) *Gragnano*. The little town stands in a very picturesque situation, and is famous for its wine. The inhabitants are principally employed in the manufacture of macaroni.

ROUTE 91.

NAPLES TO SOLMONA.

Exp. to Caianello in 1½-2 hours.
Thence to Solmona in 6-9 hours.
Through fare, 1st class, 29.40;
2nd class, 20.55.

FROM Naples to (50 m.) *Caianello*, see Route 82. Here the railway strikes N., and runs by (62 m.) *Venafro* to (78 m.) *Isernia*, the ancient *Aesernia*, with some remains of city walls, etc. Thence to (84 m.) *Carpinone*, where the scenery becomes very wild and mountainous, the train winding along the slopes and passing through many tunnels. At (110 m.) *Castel di Sangro* is a ruined castle rising above the river *Sangro*. At *Alfedena* (115 m.) an ancient necropolis has been excavated (local museum), and there are remains of cyclopean walls. Near (128 m.) *Rivisondoli* it attains its summit-level, and now descends, affording fine views over *Solmona* and its broad valley to (159 m.) *Solmona*.

ROUTE 92.

NAPLES TO BENEVENTO BY
AVELLINO.

3½-5½ hours. 1st class, 12.35;
2nd class, 8.

FROM Naples the railway runs N.E. to (13 m.) *Cancello*, following Route 82 reversed. Here the main line towards Rome strikes N.W., while that to Benevento turns S.E., and passes (21 m.) *Nola*. Here we cross the light railway between Naples and Baiano 94. Beyond (25 m.) *Palma* (8000) and (32 m.) *Sarno* (19,000) 89, both with ruined castles on imposing heights, a tunnel leads to (37 m.) *Codola*, whence a branch line runs to (3 m.) *Nocera*. Our railway turns E. to (42 m.) *Mercato S. Severino*, the church of which

contains some historic monuments of interest. Branch Railway S. to (10 m.) *Salerno*. Here the train turns N., and winds among the hills to (60 m.) *Avellino* (23,600), the point of ascent for the loftily situated Convent of *Monte Vergine* (4165 ft.), a favourite place of pilgrimage, especially at Whitsuntide. Railway E. to (75 m.) *Rocchetta S. Antonio* 87. Continuing N. we reach (79 m.) **Benevento**.

ROUTE 93.

NAPLES TO FOGGIA BY CASERTA AND BENEVENTO.

Exp. in 5 hours. 1st class, 25.30 ; 2nd class, 17.70.

THIS railway passes behind the northern heights of Naples, and bears N.W. through the vast kitchen garden of Campania to (13 m.) *Aversa* (23,000). A gradual ascent leads N.E. to (22 m.) **Caserta**, on the main line between Rome and Naples. Here the train ascends steeply along the flanks of the hills to (27 m.) *Maddaloni*, after which it descends and passes under the lofty aqueduct which brings water to the royal palace of Caserta. Above (34 m.) *Dugenta* rises *S. Agata dei Goti*. Through a defile, wrongly identified with the *Caradine Forks*, we reach the wide valley of the *Volturno*. To the left, above (41 m.) *Telesse*, is an establishment of Sulphur Baths, much frequented in July and August. To the N.W. are some remains of the ancient *Telesia*, a Samnite town, founded anew by Augustus. Several tunnels are threaded, and a narrow defile is traversed, before reaching (51 m.) *Vitulano*, with an extensive deposit of shell marble (*lumachella*). From (61 m.) **Benevento** a line runs N. to *Termoli* 86, S. to *Avellino* 92.

The railway now turns E., and ascends the rt. bank of the *Calore*. At (69 m.) *Apice* the ascent becomes steeper, and the valley contracts

to a gorge. Several tunnels are threaded, one of which pierces the central ridge of the S. Apennines, and the train descends into the valley of the *Cervaro*. All the stations lie at a distance of about 4 m. from their loftily situated towns. Beyond (103 m.) *Bovino*, the ancient *Vibinum*, we cross the river.

108 m. *Giardinetto*. 8 m. N. stands **Troja**. (Coach twice daily in 2 hrs.) From (119 m.) *Cervaro* a line runs S. to *Potenza* 87. Here the train turns N. and crosses the fertile plain to (124 m.) *Foggia*.

ROUTE 94.

NAPLES TO BAIANO.

2 hours. 1st class, 2.40 ; 2nd class, 1.80.

A LIGHT railway, leaving Naples from the *Stazione Nola Baiano*, outside the Porta Capuana, nearly $\frac{1}{2}$ m. N. of the Central Station. The line crosses the Campania to (17 m.) **Nola**, stopping at numerous small stations. Fine views on either side. The main line to Rome is crossed at *Casalnuovo*, and further on the railway between Caserta and Castellammare 82. At Nola we cross Route 92. Hence our line ascends in curves, passing near the *Acqua di Serino*, the restored aqueduct which supplies Naples with water, and reaches (23 m.) *Avella*, the ancient *Abella*. Here are dense woods of hazel, from which the nut (*nux Avellana*) derives its classic and Italian name. Less than a mile further is (24 m.) *Baiano*.

ROUTE 95.

NAPLES TO BRINDISI.

Exp. in 11½ hours. 1st class, 41.20 ; 2nd class, 28.30.

BEYOND the long straggling suburbs of Naples the train reaches the sea, and skirts it to (5 m.) *Portici*

(14,300), with a small harbour and a jetty. (For the Ascent of Vesuvius, see p. 154.) Adjacent is the town of *Resina* (20,000), built over the crust of lava which covers the ruins of **Herculaneum**. The train cuts through the lava, blocks of which may be seen scattered on the beach. To the left rises the Observatory, and beyond it the upper and lower station of the Funicular Railway. At (8 m.) *Torre del Greco* (35,000) is a busy harbour. Further on is gained a fine view of Capri and Ischia, with Monte S. Angelo rising above the bay of Castellammare. On the left is seen the zigzag pathway by which Vesuvius may be ascended from Pompeii. Below it, on an isolated height, the Monastery of *Camaldoli della Torre*.

13 m. *Torre Annunziata* (town station). Here is an office of the municipal guides to Vesuvius. This flourishing town (28,000) has a large harbour, protected by a mole with a lighthouse at its extremity. A mile further is the junction station of *Torre Annunziata Centrale*, where the branch line for Castellammare diverges to the rt. 90. [Railway N. to (27 m.) **Caserta 82**. There is also an electric railway from Naples to Torre Annunziata, Pompeii, and Sarno.] Our railway here quits the sea, and proceeds to (15 m.) **Pompeii** (p. 176), crossing the fertile plain watered by the *Sarno*. At (16 m.) *Valle di Pompei* is the Pilgrimage Church of *S. M. del Rosario*, much frequented by devotees. The railway now approaches the mountains, and fine views are enjoyed upon the rt.

22 m. *Pagani* (14,500), where S. Alfonso dei Liguori, founder of the Redemptorist Order, died in 1787. In the church are preserved his relics. From (23 m.) *Nocera* a branch line runs N. to (3 m.) *Codola 92*. Above the town rises a ruined castle. Further on to the rt. is passed the remarkable round Church of *S. M. Maggiore*, with ancient columns. Beyond (25 m.)

Nocera Superiore the railway turns S.E., and ascends steeply to (28 m.) **Cava dei Tirreni** (980 ft.). A beautifully wooded valley is now descended to (30 m.) *Vietri*, overlooking the bay, and several tunnels are threaded before reaching (34 m.) **Salerno**. The train passes through a tunnel behind the town. (For the very attractive drive to **Amalfi**, see p. 49.) Beyond the station we regain the sea, and fine views are enjoyed on the rt. Soon afterwards the train strikes inland to (47 m.) *Battipaglia*. [Junction for *Reggio 96*, passing (13 m.) **Paestum** (p. 161).] Our line continues E. to (50 m.) *Eboli* (12,400), the station also for *Campagna*, which lies 7 m. N.E. Oak forests, partially cleared, are now traversed, as the train ascends among the hills to (66 m.) *Sicignano*, on the *Tanagro*. [Railway S.E. to (49 m.) *Lagonegro*, ascending the valley of the Tanagro through most romantic scenery. 21 m. *Atēna*, with remains (city walls, etc.) of the ancient *Atina*. The chief town on the route is (26 m.) *Sala Consilina*. At (32 m.) *Padula* is a handsome Carthusian Monastery of the 17th century, well worth a visit.]

On quitting Sicignano the railway continues through a hilly and picturesque country to (75 m.) *Romagnano*, where it enters a narrow defile of the *Platano*, and threads a succession of short tunnels, reaching its summit-level at (96 m.) *Tito* (3600). Thence to (104 m.) *Potenza* (16,000), chief town of the *Basilicata*, almost entirely destroyed by an earthquake in 1857, and the representative of the ancient *Potentia*, which lay in the plain below. The river *Basento* flows round the foot of the hill on which the modern city stands. [Railway N. to *Foggia 87*.] The train now descends the pretty valley of the Basento, through beautiful scenery, and threading numerous tunnels. The hill towns on either side rise at a distance of 5 to 10 m. from their stations. Crossing the Basento,

we reach (169 m.) *Metaponto*. To the N. of the lonely station, $1\frac{1}{2}$ and $3\frac{1}{2}$ m. distant respectively, are the remains of two Doric temples (the latter is the best preserved), belonging to the ancient town of *Metapontum*, at which Pythagoras died in 497 B.C. The downfall of the city dates from the second Punic war, when it sided with Hannibal against Rome. Its harbour, now silted up, may be traced on the coast. [Railway S. to *Reggio* 98.] Our line now turns N.E. and runs along the flat uninteresting coast to (196 m.) *Taranto*. [Junction for *Bari* 99.] The train skirts the shore of the *Mare Piccolo*, and turns E., quitting the sea. The district now traversed is the home of the *tarantula*, or venomous spider of *Taranto*, whose poison was believed to be dissipated only by dancing—whence the Calabrian dance of the *tarantella*. Passing (222 m.) *Oria*, the ancient *Uria*, finely situated on an eminence to the rt., we reach (242 m.) *Brindisi*.

ROUTE 96.

NAPLES TO REGGIO IN CALABRIA.

Exp. in 15 hours. 1st class, 47.75 ; 2nd class, 32.30.

FROM Naples to (47 m.) *Battipaglia*, see Route 95. Here the railway turns S. along the swampy plain, and crosses the *Sele*. Herds of buffaloes may be seen upon the pastures, but the brigands, once the terror of this district, have disappeared. The celebrated temples come into view on the rt. before reaching (59 m.) *Pesto*. The seashore is regained at (88 m.) *Pisciotta*, where the train turns E. along the coast to (114 m.) *Sapri*, and thence runs S. by (122 m.) *Maraatea* to (172 m.) *Paola* (9500), where S. Francesco, founder of the Minorites, a reformed branch of the Franciscan Order, was born in 1416. From (207 m.) *S. Eufemia* a railway runs E. to (30 m.) *Catanzaro* 98.

In the plain to the S. was fought the battle of Maida (hence the names Maida Vale, etc., in London), in which the British troops under Sir John Stewart defeated the French under Regnier in 1806. Beyond (223 m.) *Pizzo* (9100), where Joachim Murat was shot in 1815, the line turns S.W. to (225 m.) *Monteleone*, 7 m. from the hill town (13,400), which rises on the left. It occupies the site of the ancient Hipponium, the Roman Vibo Valentia; there are scanty remains of its town walls. Hence W. to (240 m.) *Tropea* (6000), in a pleasant situation on the sea. Fine view across the Gulf of S. Eufemia. The train now turns S. again, and runs near the sea to (264 m.) *Gioia Tauro*, an oil-shipping place, with a British Vice-Consul. From this point southwards begins the area affected by the earthquake of 1908. The inhabitants are largely housed in wooden buildings. At (270 m.) *Palmi*, picturesquely situated on the left, we reach a luxuriant region of fruit trees, famed for the beauty of its coast scenery. On the left rises *Monte S. Elia* (1570 ft.). Further on is (281 m.) *Scilla*, with a castle occupied by the English in 1807. The Charybdis of the ancient poets stood facing it on the opposite coast of Sicily, but its exact position is not known. Through a rich and charming garden of fruits and shrubs we reach (287 m.) *Villa S. Giovanni*, from whence a steam ferry in connection with the railway crosses the Straits in 25 min. to (5 m.) *Messina*. The train continues S. to (296 m.) *Reggio*.

ROUTE 97.

BRINDISI TO GALLIPOLI.

4 hours. 1st class, 8.80 ; 2nd class, 6.45 (1st and 3rd only, Lecce to Gallipoli).

EXP. in 1 hr. as far as (24 m.) **Lecce** (wait 1 hr.), from which an electric tramway runs from 15 May



till 31 Oct. to (8 m.) *S. Cataldo*, a favourite bathing-place on the seashore. Branch to Francavilla Fontana (on the line from Taranto to Brindisi 95) 39 m., via Novoli. The train continues S.S.E., at some distance from the coast, to (36 m.) *Zollino*, the junction of a branch railway to (18 m.) *Otranto*. Our line turns W. to (47 m.) *Nardò*, (branch to Novoli see above), and proceeds thence S. to (54 m.) *Alezio*, and W. to (58 m.) *Gallipoli* (13,500), a small port on the E. side of the Gulf of Taranto. The town stands on an insulated rock, and is reached from the mainland by a bridge.

ROUTE 98.

METAPONTO TO REGGIO IN CALABRIA.

340 m. *Exp. to Metaponto in 2½ hours, slow trains on in 13½ hours.*
1st class, 53.0; 2nd class, 35.30.

FROM Brindisi to (71 m.) *Metaponto*, see Route 95. The railway traverses a marshy fringe of the wide bay, with hill towns at some distance on the rt., and crosses a number of torrent beds, usually dry except after heavy rain. At (23 m.) *Rocca Imperiale* the hills close in upon the line. Beyond a wood, filled with semi-tropical plants and shrubs, we reach (32 m.) *Roseto*, where the scenery becomes very attractive. To the rt. rises *Monte Pollino* (7850 ft.). The mountains recede as the train approaches (50 m.) *Sibari*, representing the ancient *Sybaris*, which stood on the banks of the Crati, 3 m. further on. [Hence a branch line on the rt. leads to (49 m.) *Pietra-fitta*, passing (6 m.) *Cassano* (9000), with a castle and warm baths, and (43 m.) *Cosenza* (21,000), an interesting archiepiscopal city, finely situated, and the centre of many grand excursions in the forests of the Sila. From Cosenza there is a daily motor service to Catanzaro (13 m.), and in summer to S.

Giovanni in Fiore, in the Sila.] Beyond Sibari the train crosses the Crati, and bears S.E. through charming scenery to (67 m.) *Rossano* (13,400), nearly 4 m. distant on the rt. Running now due E. the railway crosses the *Trionto*, and then follows the coast-line S.E. as far as the *Punta dell' Alice*, which juts into the sea. Turning S., we pass (110 m.) *Strónigoli*, and reach (120 m.) *Cotrone* (10,000), the ancient Crotone, an Achæan colony, founded in 710 B.C., which defeated and destroyed Sybaris, in 510 B.C., now a busy port. 7 m. S.E. is the *Capo delle Colonne*, so called from the columns it once bore belonging to an ancient Temple of Hera, of which one only now remains. The train turns S.W. inland, to avoid the promontory, and pierces the hill by a long tunnel near (131 m.) *Cutro*. Regaining the sea at (136 m.) *Isola*, it skirts the coast to (158 m.) *Catanzaro Marina*, whence a branch line runs W. to (30 m.) *S. Eufemia* 96, passing (6 m.) *Catanzaro Sala*, the station for *Catanzaro*, which rises 3 m. N. Still following the shore, the train proceeds S.S.W. past (162 m.) *Squillace*, on a precipitous rock 5 m. inland, and, traversing several short tunnels, due S. to (187 m.) *Monasterace*, the station also for *Stilo*, 10 m. W. Here we turn S.W. by (199 m.) *Roccella Ionica* (6500), with a ruined castle, and (202 m.) *Gioiosa Ionica*, close to which is a small Roman theatre, to (210 m.) *Gerace* (10,000), a beautifully situated and interesting town, with an old Cathedral and a 13th cent. Franciscan Church. The extensive Greek town of Locri Epizephyrii lay nearer the coast, in the low ground near Torre di Gerace, with two citadels on separate hills (scanty remains of walls, of the podium, of an Ionic temple, etc.). Many interesting objects have been found (p. 143). The railway reaches its furthest southern point at (234 m.) *Capo Spartivento*, and turns abruptly W., passing through several tunnels, to (255 m.) *Saline*

di Reggio, where a view is gained of Sicily across the Straits of Messina. The Capo dell' Armi (anc. *Promontorium Leucopetrae*) is traversed by a tunnel. The direction is now almost due N. as far as (269 m.) **Reggio**.

ROUTE 99.

BARI TO TARANTO.

$3\frac{1}{2}$ hours. 1st class, 6.30 ;
3rd class, 3.15. No 2nd class.

ON quitting Bari the railway runs at first towards the W., and at (7 m.) *Modugno* turns S.W. to (10 m.) *Bitetto*, with a fine Cathedral of the 12th to 14th cent. Here the line curves S.E., and ascends to (34 m.) *Gioia del Colle* (22,000). [Railway W. to *Rocchetta S. Antonio* 100.] The country now becomes very bleak and desolate, and the peasants in their tufa caverns appear miserably poor. Through several tunnels and over a succession of viaducts the train descends in curves to (54 m.) *Palagianello*, and at (62 m.) *Massafra* affords a striking view of the sea. Thence S.E. to (72 m.) **Taranto**.

ROUTE 100.

ROCCHETTA TO GIOIA DEL COLLE.

$4\frac{1}{2}$ hours. 1st class, 7.65 ;
3rd class, 3.80. No 2nd class.

FROM *Rocchetta S. Antonio* 87, the railway runs E. to (8 m.) *S. Nicola di Melfi*, and begins to ascend, passing several hill towns, to (22 m.) *Venosa* (7500), with an 11th cent. Monastic Church, containing the tomb of Robert Guiscard. Near the town are some interesting Jewish Catacombs. Horace was born here in B.C. 65, and his *Fons Bandusiae* is placed by some antiquarians at a spot about 7 m. distant. Other authorities, however, identify it with a spring in the valley of the *Licenza*, near the Sabine Farm (p. 41). From (35 m.) *Spinazzola* a line runs N. to (42 m.) **Barletta** 83. Passing (66 m.) *Altamura* (23,000), the train reaches (88 m.) *Gioia del Colle*. From *Altamura* a coach runs S. in $2\frac{3}{4}$ hrs. to (15 m.) *Matera* (11,000), where there is a remarkable Cathedral with ancient columns, and a rock-hewn Church. Important prehistoric remains have been found here.

PART II.

ALPHABETICAL LIST OF TOWNS,
PLACES OF INTEREST, ETC.HOTELS.—See *HOTEL LIST*.**ACQUI** (14,000). Rtes. 4, 37.

The Roman *Aquae Statiellae*, is much frequented by Italians and others for the sake of its mud baths. The hot springs are very abundant, and have great efficacy in rheumatic affections. The **Cathedral** is approached by an imposing flight of steps, and dates from the 12th cent.

ALATRI (16,000). Rte. 82.

A bishop's see, is remarkable for its fine ancient terrace walls, built of large polygonal blocks, and entirely surrounding the city. In the centre is the acropolis, approached by a massive gateway. Two hours' walk N. is the famous **Grotta di Collepardo**, a stalactitic cavern, for which lights may be obtained at the village of Collepardo. About $\frac{1}{2}$ hr. farther lies the **Pozzo d'Antullo**, a depression 200 ft. deep overgrown with shrubs.

ALBANO (p. 286). Rtes. 72, 80.**ALBENGA** (6000). Rtes. 38, 72.

An ancient town on the Italian Riviera, has a Gothic Cathedral, a Baptistery of earlier date, and a number of mediaeval towers. 10 min. walk outside the town, on the road to Genoa, is the *Ponte Lungo*, a bridge of Roman date.

AMALFI (7000). Rte. 95.

A most beautifully situated little town in the Gulf of Salerno, should by all means be visited by travellers to Naples—not only on account of

its own great interest, but for the sake of the exquisite scenery enjoyed on the approach to it by carriage road. The following route is strongly recommended. Naples to (18 m.) *Castellammare* by train. Thence two-horse carriage (or electric tramway) to (10 m.) *Sorrento* (6 fr.). From Sorrento, drive (two horses) to (15 m.) *Amalfi* (15 fr.); thence to (15 m.) *Cava* (10 fr.). Train from Cava to (27 m.) *Naples*. Paestum (p. 161) might be included at the cost of one more day. The three carriage drives here indicated are among the most beautiful in Europe. A single traveller may take a one-horse carriage at half the expense, and the entire distance is well worth walking.

From Sorrento the road ascends E. for 3 m. to the junction of the Castellammare road (p. 73), and then turns S., reaching the sea at (5 m.) *Lo Scaricatojo* (place of unloading). Thence along the coast through (7 m.) *Positano* (3000), the principal village in the district, to (11 m.) *Praiano* and (15 m.) *Amalfi*.

Amalfi is not of Roman origin, being first mentioned in the 6th cent. A.D., when it was under the protection of Byzantium, but was at one time so powerful as to offer a formidable resistance to the Norman rulers of Naples, and to the Pisans. The city is said to have once numbered 50,000 inhabitants, and to have possessed one of the finest navies in Europe.

Its downfall appears to have been originally due to natural causes, a fearful inundation in the 14th cent. and a succession of disastrous landslips having completely wrecked the town. Amalfi now carries on a brisk trade in macaroni, soap, and paper. One of the curious sights of the place is the primitive method of manufacturing the macaroni.

The **Cathedral**, rising finely above a broad flight of steps, is dedicated to St. Andrew, and claims to have received the body of that Apostle from Constantinople in the 13th cent. The building dates from the 11th cent., and has a restored front and doorway in black and white stone. The fine bronze doors are of Byzantine 11th cent. work, and bear silvered inscriptions. In the interior are some ancient sarcophagi, old columns, and a porphyry vase. A flight of steps leads to the Crypt, which contains the tomb of St. Andrew. In the Cloisters are some ancient reliefs and columns.

Above Amalfi rises the old Convent of the *Cappuccini*, originally Cistercian, and founded in 1212. The building is now a hotel, deservedly frequented. The Cloisters, with intersecting round arches, are architecturally interesting, but were partly destroyed by a landslip in 1899.

Many delightful walks may be taken in the neighbourhood. For the beautiful excursion to (1½ hr.) *Ravello* see p. 185.

ANAGNI (10,000). Rte. 82.

The birthplace of several popes, and the place where Boniface VIII was imprisoned by the French in 1303, is an episcopal city with partly Roman walls. The 11th cent. **Cathedral** has a beautiful pavement of Cosmatesque mosaic, some sculptured Gothic tombs, and a crypt adorned with ancient frescoes (Romanesque). The town has many mediæval houses and other buildings.

ANCONA (33,000). Rtes. 74, 83, 84.
Trattorie.—In the hotels, also *Picchio*, Piazza Roma, Roman date.
Caffè.—*Dorico*, near the Theatre.
Post and Telegraph Office.—Piazza Roma.

Cabs.—1 fr. the drive; 1½ fr. the hour.

Tramway from the Station to the Piazza Umberto I., 10 c.; from Piazza Cavour to Drilling Ground, 10 c.; from Piazza Roma to Palombella, 20 c.; from Piazza Roma to Shooting Range, 10 c.

Steamers.—Austrian Lloyd to *Trieste* and *Zara*. Navigazione Italiana to *Venice*, *Bari*, and *Brindisi*. Società Ungaro-Croata to Fiume.

British Vice-Consul.—Mr. E. A. Kane.

A seaport on the Adriatic with an excellent harbour, is a city of Greek origin, and was once an important possession of the Popes. Its ancient name of *Dorica Ancon* is derived from its elbow shape, the town being situated on a promontory which juts far into the sea. The Italian Government has spent large sums of money on its fine harbour in the vain effort to revive trade, but the huge basin has comparatively little shipping. The city itself is very picturesque, and the more ancient parts have steep streets inaccessible to vehicles.

On the N. side of the harbour is a pier, partly of Roman foundation, and adorned with a white marble arch in honour of Trajan (A.D. 115). The pier was lengthened by Clement XII, to whom a second triumphal arch was erected in 1735 from the designs of *Vanvitelli*.

The **Cathedral** is a fine building of the 12th and 13th cent., with some portions even earlier. It has a magnificent Gothic doorway and a twelve-sided dome. The columns in the nave are said to have belonged to a temple of Venus, on the site of which the Cathedral stands. The raised choir with its *cancelli* (railing), the

capitals in the transept, and the original wooden ceiling of the nave, should be observed. In the spacious and well-lighted semi-crypt are some admirable sculptures, statues, and terra-cotta figures. Here also is a fine sarcophagus, with carvings of Scripture subjects in relief. Behind the building may be gained a striking view of the wild coastline to the E. The Palazzo del Comune (13th–15th cent.) was much altered in 1647.

Descending the Strada delle Scuole, we reach in 8 min. the unfinished front of *S. Francesco*, a desecrated church of 1455. Farther on is the *Prefettura*, with a court partly Gothic and partly Renaissance.

Through the court and beyond a Piazza is the Church of *S. Domenico*. In the 3rd chapel rt. is a Virgin and Child in the clouds, adored by saints below—a fine but damaged work of *Titian*. Adjacent is a **Museum**, containing a few antiquities, and (on the upper floor) some good paintings. *Carlo Crivelli*, Virgin and Child; *Lor. Lotto*, Virgin enthroned, with four Saints; Assumption of the Virgin; *Titian*, Crucifixion (damaged). The small Archæological Museum, near the Cathedral, is interesting, and has a good collection of objects from pre-Roman cemeteries.

Descending towards the harbour, we pass the *Loggia dei Mercanti* (Exchange), with a late Gothic front. Farther to the N. is the Church of *S. M. della Piazza*, with an ornate Romanesque W. front. In the same direction lies the Church of *S. M. della Misericordia*, which has a remarkable Renaissance doorway.

ANDORNO (p. 9). Rte. 15.

English Church Service in summer at the Grand Hotel.

Water-cure establishments in the village.

ANDRIA (50,000). Rte. 83.

This ancient episcopal city was

for some time the residence of the Emp. Frederick II, whose second and third wives died here, and were buried in the **Cathedral**, but no traces of their monuments now remain. The building, however, is interesting, and there are several churches worth attention. A fine view may be enjoyed from the **Castello del Monte**, which lies about 10 m. S., an imposing octagonal castle, used as a hunting lodge by the Emp. Frederick II.

ANZIO (3500). Rte. 80.

Trattoria.—*Turcotto*, good fish luncheon: *Giardini*.

Carriage to Nettuno, 1 fr. Boat, 1.50 the hour (bargain).

The ancient *Antium*, where Cicero had a large property, and several Roman Emperors owned villas. Here Coriolanus died B.C. 488. To the W. of the station lies the *Arco Muto*, on a promontory honeycombed with galleries and tunnels, which belong to the substructions of an extensive villa, probably that of the emperors. In a niche, a little E. of this point, belonging to a large hall, stood the so-called *Fanciulla d' Anzio* (*infra*, 241). It passed into the possession of Prince Aldobrandini, and was bought by the Italian Government, in 1909, for £18,000. Other villas are to be seen along the coast in both directions. Nero constructed a harbour here, and remains of the piers are still visible: the present one was constructed further E. by Innocent XII (1698) and is used by small sailing vessels (steamer twice a week in summer to Naples *via* the Ponza islands, in connexion with the first train from Rome).

N. of the town and E. of the cemetery are entrenchments with some remains of walls, perhaps belonging to the ancient Volscian city. About a mile N.E., on the road to Nettuno, is the *Villa Borghese*.

AOSTA (8000). Rtes. 6, 14.

The Roman *Augusta Praetoria*

(1900 ft.), is best known as the starting-point for the *St. Bernard Hospice*, but it is worth a visit for the sake of its Roman and mediaeval buildings. The ancient walls, with towers at intervals, are well preserved, and there are remains also of a theatre and amphitheatre. In the centre of the town the main street leads through the **Porta Praetoria** to the **Triumphal Arch**, a handsome structure of local marble. On the other side of the river is a **Roman Bridge**.

Returning into the town, a street on the right leads to the Church of **St. Ours**, which has a 12th cent. tower and cloister. In the crypt are some ancient Roman columns. The adjacent *Priory of St. Ours* is of the 15th cent.

In the N.W. quarter of the town stands the **Cathedral**, a building of very ancient date, remodelled in the 14th cent. It contains some interesting tombs, and various relics are shown in the Treasury.

On the return to the station we may visit the *Tour de Bramafam*, a 12th cent. tower, close to the S. gate of the city. This gate, the ancient *Porta Principalis Dextra*, is also of Roman date.

AQUILA (22,000). Rtes. 78, 85.

A hill town, washed at its base by the river *Aterno*, stands near the foot of the *Gran Sasso d'Italia* (9580 ft.), the highest mountain in Central Italy. (Ascent in two days. Guide and provisions should be taken from Aquila.)

The nearest place of interest to the hotels is the Church of **S. Bernardino**, to which the street of the same name leads. It has a good front, and contains the fine tomb of the saint by *Silvestro*, a local sculptor (1500–1505), and a good work in terra-cotta by one of the *della Robbia*.

The *Via del Teatro* leads hence into the *Corso*, where is the *Pal. del Municipio* (Town Hall), with a Picture Gallery and a few antiquities. Farther N. is the

Church of *S. M. di Paganica*, which has a Romanesque front and doorway. On the N. side of the town is the Church of *S. Silvestro*, which also has a front of the 12th century.

Near the centre of the town is the *Duomo*, a building of little interest on the N.W. side of a large Piazza. West of it lies the Church of *S. Marciano*, and near it that of *S. M. di Roio*—both of which are interesting to the archaeologist. S. of the *Duomo* lies *S. Marco*, and S.E. of this church that of *S. Giusta*. Nearly all the smaller churches of Aquila are worth notice for the sake of their Romanesque or Gothic fronts and doorways.

Outside the *Porta Castello*, on the E. side of the town, stands the Church of *S. M. del Soccorso*, with a fine front and a beautiful altarpiece by *Silvestro*. Outside the *Porta Bazzano* is the Monastery of *S. M. di Collemaggio*, the church of which has a remarkably fine front built, like *S. M. del Soccorso*, of blocks of red and white marble, and the tomb of Pope Celestine V. Near the station, just inside the walls, is a large and picturesque fountain.

AQUILEIA. Rte. 56.

In Roman times a large and important city, is celebrated for its **Cathedral**, one of the most interesting buildings in Christendom. The see of Aquileia was held by a Patriarch, whose throne is still preserved. The earlier parts of the structure date from the 11th cent., the later from the 14th, while the narthex and octagonal baptistery date from the 6th century. There is a large museum, containing sculptures and inscriptions found in the excavations. The town was founded by the Romans as a frontier fortress in 181 B.C.

AQUINO (2100). Rte. 82.

The Roman *Aquinum*, is celebrated as the birthplace of Juvenal, and as having given a surname to Thomas Aquinas, born at *Rocca*

Secca on the adjacent hills in 1224. The ruins of the **Vescovado**, a basilica of the 11th cent. are just outside the Roman town, of which considerable traces still remain—town walls, a triumphal arch, a basilica, etc.

AREZZO (16,000). Rtes. 73, 76, 84.

Is a clean and cheerful city, beautifully situated on the slopes of the Central Apennines. Under the name of *Arretium* it was one of the most important cities of the Etruscan League. From it the Roman Consul led his army in pursuit of Hannibal, when the Carthaginian general entrapped and hopelessly defeated him on the shores of Lake Trasimene. It was the birth-place of *Maecenas*, of *Guido Monaco*, whose statue adorns the entrance to the town, of *Petrarch* in 1304, of *Margaritone* about 1235, of *Spinello Aretino* in 1318, and of *Vasari* in 1512. These names, and several others of less note, are commemorated by tablets affixed to various houses.

The Via Guido Monaco leads in a straight direction from the station, and ends at the Via Cavour. On the right is the Church of **S. Francesco**, with a round stained glass window by *William of Marseilles*, and some damaged frescoes by *Spinello Aretino*. In the choir are a series of very important frescoes by *Piero della Francesca*, representing the Legend of the Cross.

Following the Via Cavour past the church, and turning to the left, on the right is the Church of **S. M. della Pieve**, an early 11th cent. building of great architectural interest, lately restored, with a fine bell-tower. In the nave is an ancient relief of the Adoration, and a fresco of the school of *Giotto*; and in the raised choir a Virgin and Child with saints, by *Pietro Lorenzetti* (1320).

Behind the church (good view of the apse) is the *Piazza Vasari*, with a *Loggia* built by that architect in 1573, and the front of an *Oratory*,

partly Gothic, partly Renaissance, now turned into Law Courts.

Returning to the main street, we ascend to the **Cathedral**, which stands in an open green space, resembling an English Close, and bounded by the city wall. Here also is some good glass by *William of Marseilles*. The tomb of Gregory X in the right aisle is a fine Gothic work. At the high altar are some very celebrated reliefs by *Giovanni* and *Betto di Francesco*, representing events in the life of S. Donato, an early bishop of Arezzo. In the left aisle is the tomb of Bishop Guido Tarlati, by *Agostino* and *Agnolo da Siena* (1330). The large chapel near the doorway on this side contains several good works in terra-cotta by *Andrea della Robbia*. In the sacristy are other works of art. The façade of the cathedral is modern.

S. Domenico, farther N., by the town wall, contains some damaged frescoes, and a well-carved tabernacle by *Giov. di Francesco*.

The Borgo di S. Vito leads hence to the **Museum** (open from 9 to 4; small fee). On the first floor is the unique collection of Aretine pottery, moulded in exquisite relief from the fine red clay of the neighbourhood, about the time of Augustus, in imitation of metal work in relief; there are various other antiquities, and a very good collection of mediaeval majolica. On the second floor is the **PICTURE GALLERY**, containing some good early works by *Margaritone* and *Spinello*, a large altar-piece by *Luca Signorelli*, and a few paintings by *Vasari*. Here also is a Library.

A few yards S. is the Church of the **Annunziata**, a fine work by *Antonio da Sangallo* the elder. E. of the Museum is the Church of **S. M. in Grado**, which has a good relief in *Robbia* ware.

The Churches of *S. Agostino* and *S. Bernardo*, near the S. end of the town, are worth a visit. In the convent garden attached to the latter church are remains of a Roman

amphitheatre, and in the cloisters is a curious view of mediaeval Rome.

Nearly a mile outside the Porta Romana, which the railway passes 200 yards beyond the station, is the Church of **S. M. delle Grazie**, with a large and graceful portico by *Benedetto da Majano*, and an altarpiece by *Andrea della Robbia*.

13 m. S.W. of Arezzo lies **Monte San Savino** (p. 135).

ARONA (4500). Rtes. 6, 24, 25.

An old town, at the S. end of Lago Maggiore, now an important junction on the Simplon route (2A).

of large blocks which meet to form a rudely shaped pointed arch. Here was also born the painter *Giuseppe Cesari* (1560–1640), better known as the *Cavaliere d' Arpino*.

ASCIANO (3600). Rte. 75.

Near Siena, has 14th cent. walls, and several churches worth a visit, with pictures of the Sienese school. Remains of Roman baths have recently been found. Carriages may be obtained here for (6 m.) **Monte Oliveto**.

ASCOLI PICENO (28,600). Rte. 83.



Walker & Cockerell sc.

A little to the W. is a colossal bronze statue of S. Carlo Borromeo, erected in 1697. In the Church of **S. Maria** is a very fine painting of the Virgin and Child with saints, by *Gaudenzio Ferrari*.

ARPINO (11,000).

The ancient *Arpinum*, was the birthplace of Cicero (B.C. 106). It retains a considerable portion of its original town walls of massive polygonal blocks, to which towers were added at intervals in the Middle Ages. The *Porta dell' Arco* is built

An episcopal city on the right bank of the *Tronto*, is the ancient *Asculum Picenum*. It has remains of walls, and a fine gateway. A Roman bridge still crosses a ravine near the entrance to the town. The **Cathedral** has a good altarpiece by *Crivelli*, and several of the churches are interesting. In the **Palazzo Comunale** is a Library and a *Museum of Antiquities*, including the famous cope, stolen from the cathedral, sold to Mr. Pierpont Morgan, and restored by him to the Italian Government.

The town is enclosed by lofty mountains.

ASSISI (5300). Rte. 74.

Is beautifully situated on the slopes of *Monte Subasio* at the foot of the Central Apennines, and its Convent, with the long and lofty line of arcades which forms its substructions, is a striking object from the railway. The town (1350 ft.) has produced few artists or other men of note, but owes its celebrity and interest entirely to St. Francis, the saintly devotion of whose life took all the world by storm, and induced the greatest poets, sculptors, architects, and painters of the 13th century to employ their talents in his honour.

Near the station is the imposing Church of **S. M. degli Angeli**, built in 1569-1640 by Vignola and Alessi, to enshrine the cell and oratory of St. Francis, as the basilicas of the early church were built over a martyr's tomb. This sanctuary, though less interesting for its works of art, is the real home of the saint and the cradle of his Order, and is far more closely associated with the work and character of the great ascetic than the magnificent church upon the hill—which, after all, is purely commemorative, and contains no relic of St. Francis except a very doubtfully authentic tomb.

Beneath the cupola is the *Porziuncula* (little portion), originally a hermitage, and afterwards the property of the Benedictines, who gave it to St. Francis. To the right is a chapel built over the cell in which the saint expired. Beyond the sacristy is the Garden of Roses in which he rolled himself, now thornless and bearing a blood-stain in the centre of each leaf. Close by is a portrait of St. Francis, and a chapel adorned with beautiful frescoes by *Tiberio d'Assisi*. In the left transept of the church is a fine altar-piece in terra-cotta by *Andrea della Robbia*.

In the town is the conventual

Church of S. Francesco, founded immediately after the saint's death in 1228, and finished in 1253. The formation of the ground suggested the substruction of a semi-crypt so large and lofty as to serve the purpose of a LOWER CHURCH, on a level with the roadway. It appears to have been built by architects from Como, and presents some features of Northern Gothic. The painted glass of the interior is extremely beautiful. The choir is at the W. end of the church, and the vestibule of the nave is entered by a finely-sculptured S. doorway.

Near the entrance are fine tombs of the 13th and 14th centuries. At the end of the vestibule is a door leading into a picturesque cloister. The various chapels are richly adorned with frescoes, but the light is often bad. In the right transept are frescoes by *Giotto* and *Cimabue*; and on the vault immediately above the high altar are the celebrated frescoes by *Giotto*, representing the Franciscan vows of Poverty, Chastity, and Obedience. In the first is the Marriage of St. Francis with Poverty, who is clothed in rags, with a wan face and bony hands, her bare feet standing on thorns. St. Francis is placing the ring on her finger, dogs are barking at her, and boys are pelting her with stones and sticks. Faith, Love, and angels kneel beside her. Obedience is symbolised by a figure placing the yoke on St. Francis' neck; beside her Prudence and Humility. The whole work abounds in symbolical figures and allusions, and contains the portrait of Dante.

In the left transept is a singularly charming Virgin and Child between SS. John Evan. and Francis, by *Pietro Lorenzetti*. Over the Sacristy door a fine painting of the Virgin and Child with six saints, by *Giov. Spagna*.

The CRYPT is entirely modern, and contains nothing of interest except the Tomb of the Saint—though it is by no means certain

that the sarcophagus discovered in 1818 is that of St. Francis.

From a staircase opposite the Sacristy door is reached the **Upper Church**, which presents features still more characteristically Gothic (completed in 1253). Its E. front, and the general view of the building from the Piazza in which it stands, should not be overlooked, but it is chiefly celebrated for its frescoes in the transepts and choir, and on the walls by *Cimabue's* pupils (upper row) and by *Giotto* (lower row), completely repainted.

The subjects are arranged in chronological order, representing scenes in the life of St. Francis. Beginning at the right of the high altar, the best preserved are:— 1 Francis accosted by one who prophesies his career, with portraits of Cimabue and Giotto. 5 He renounces home-life by casting off his clothes. 11 He dares Mohammedans to walk through the fire. 15 He preaches to the birds. 17 His sermon before the Pope. 22 Discovery of the stigmata. 23 His body is taken to the nunnery of S. Damiano. 26 He cures a young wounded Babylonian. 28 His prayers release two prisoners.

Behind the altar is a fine episcopal throne. The interesting stalls, with inlaid portraits of friars, have been removed to the adjoining **Convent**, which is worth visiting for the sake of the view from its windows.

A long street leads E. from the church through the town. On the right is a **Chapel** with interesting frescoes by *Mezzastris* of Foligno (key next door).

Farther on, in the principal Piazza, is the portico of a *Temple to Minerva*, with six Corinthian columns. Underground, in front of it, are some remains of an ancient pavement, belonging to the Forum. The *Chiesa Nuova*, which lies a little off the Piazza on the right, occupies the site of the house in which St. Francis was born. Still

farther E. is the Church of **S. Chiara**, with frescoes by *Giottino* (?) and *Maso di Bartolommeo*, and the body of the saint. Hence a narrow street leads N. to the **Cathedral**, which has a fine front with three rose windows, the font in which St. Francis was baptized, good choir stalls, and a painting of the Virgin and Child with saints by *Niccolò da Foligno*.

At the extreme E. end of the town is a Public Garden, with the ruins of an *Amphitheatre*. 10 min. walk outside the *Porta Nuova*, beyond S. Chiara, is the Convent of *S. Damiano*, where S. Chiara established a nunnery. The nuns of S. Chiara are known in England as *Poor Clares*. In the cloisters are frescoes by *Eusebio di S. Giorgio* (1507).

Fine view from the **Rocca Maggiore**, or ruined castle, which rises above the town. (Key in the principal Piazza.) A rough road leads E. from the town along the slopes of Monte Subasio to the *Eremo delle Carceri* (Prison hermitage), a very curious and interesting retreat of St. Francis.

ASTI (39,000). Rtes. 3, 16, 36.

Is best known to travellers in Italy for the manufacture of a favourite sparkling wine. The town has, however, many objects of greater interest, and is worth a visit between two trains. The Gothic cathedral, a brick building of 1348, contains two pictures by a master of the school of *Vercelli*. Near it is the Church of *S. Giovanni*, an ancient baptistery. At the E. end of the city is the *Church of S. Pietro*, with an 11th cent. *Baptistery*.

ATRI (13,500). Rte. 83.

An ancient city, the *Hatria* of the Romans, and now a bishop's see. The interesting **Cathedral** is built upon the foundations of a reservoir, and several remains of antiquity are scattered about the town, Atri stands high above the

plain (1400 ft.), and commands extensive views towards the sea and the *Gran Sasso d'Italia*.

BAGNI DI LUCCA (400 ft.), 16 m. N. of Lucca. Rte. 69.

English Chemist.—*Betti*.

English Church Service in summer, by the chaplain from Pisa.

Caffè.—*Posta*, at Ponte a Serraglio.

These baths, which are much frequented in summer, are situated in a charming valley, which enjoys in the hot season the most comparatively cool temperature of any part of Tuscany. Three or four adjacent villages are included in the group, the principal of which is **Ponte a Serraglio**, where are the best hotels. In early summer, the fire-flies on the *Lima* will attract the attention of a traveller from the north. The roads are good, and the neighbourhood abounds in pleasant drives.

1 m. higher up the valley are the **Bagni Caldi** (130° Fahr.), and 1 m. farther **Villa**, with an English Church and a Casino.

The baths have enjoyed a high reputation ever since the 10th cent. for their efficacy in cases of gout and rheumatism.

BAIA (p. 153). Rte. 88.

BARI (60,000).

Caffè.—*Stoppani*.

Cab.—From port to station 1 fr. daytime, 1 fr. 60 c. by night.

Tramway to *Barletta* and *Carbonara*.

Steamers to Italian ports and to *Cattaro*.

British Vice-Consul.

U.S.A. Consular Agent.

The ancient *Barium*, a flourishing seaport on the Adriatic, and the seat of an archbishop, consists of an old town on a promontory, with narrow tortuous streets, and a modern town inland, having wide streets, which cross each other at right angles. The partly modernised *Cathedral* in the old town dates from the 11th cent.

Bari is associated in art with the memories of St. Nicholas, born at Myra in Lycia, but buried and chiefly honoured in this city. His Church of **S. Niccolò** is of the highest interest, and was built between 1087 and 1140. It contains a painting by *Bart. Vivarini*. In the crypt is an altar with some admirable reliefs in silver. The tomb of the saint is locally believed to exude a miraculous oil. In the Treasury are valuable relics, the gifts of pilgrims. The Town *Museum* contains many interesting vases of the pre-Hellenic and Hellenic periods, and other antiquities. The castle is Gothic: it was built in 1169, and strengthened in 1233, and by Charles v.

BARLETTA (42,000). Rtes. 83, 100.

A pleasant seaport on the Adriatic, has a colossal statue of bronze in its market-place, said to have been found in the sea, and representing the Emperor Heraclius. The Cathedral is a fine building of the Norman period. The Castle behind it dates from 1537. **S. Sepolcro** is another Romanesque building, and **S. Andrea** has an interesting 13th cent. portal. 14 m. S.W. lies **Canosa** (p. 68).

BASSANO (15,000). Rtes. 42, 54, 59.

A pleasant town at the foot of the Italian Alps, was the birthplace in 1510 of *Jacopo da Ponte*, well known to the visitors of Picture Galleries under the name of *Bassano*. There are various pictures by him in the Cathedral.

In the **Museum** are several good works by this painter himself, by his father *Francesco*, and by his son *Leandro*. Also a large collection of casts from the statues and reliefs of *Canova*, a series of valuable engravings, and an extensive library.

BELLUNO (19,000). Rtes. 55, 59. A Venetian-looking town (1285 ft.)

at the foot of the *Alpi Cadori*, has a Cathedral of the 16th cent. by *Tullio Lombardi*, restored since an earthquake in 1873. The *Museo Civico* contains some paintings, antiquities, and other objects of interest. The *Palazzo dei Rettori* (now the prefecture) is a fine early Renaissance building.

BENEVENTO (24,000). Rtes. 83, 86, 93.

The ancient *Beneventum*, has a fine Triumphant Arch of A.D. 114, known as the **Porta Aurea**, and decorated with reliefs of scenes from the life of Trajan. The handsome **Cathedral** dates from the 12th cent., and has double aisles, ancient columns, and a bronze door. There are some vestiges of a Roman *Theatre*. The 8th cent. Church of **S. Sofia** is a round building, with adjacent cloisters of the 12th cent. The 14th cent. Castle contains a small museum. There are various other Roman remains in the town, and some interesting bridges on the *Via Appia* in its vicinity.

BERGAMO (47,000). Rtes. 1, 29, 40, 41.

An interesting and pleasant city, consists of two parts, an upper town (*Città*) and a lower town in the plain (*Borgo*). Two valleys descend to it from the Rhaetian Alps—the *Val Brembana* and the *Val Seria*, through which flow the *Brembo* and the *Seria*. A funicular railway leads from the *Borgo* to the upper town.

There are several churches worth a visit in the lower town. **S. Alessandro in Colonna** has an Assumption by *Romanino*, **S. Bartolomeo** a fine painting of the Virgin and Child with saints by *Lotto*, and **S. Bernardino** a similar work by the same master.

In the upper town is the Gothic **Broletto**, containing an extensive library, and near it the Lombard Church of **S. Maria Maggiore**, which has beautifully carved and

inlaid choir stalls, and a 14th cent. tomb. The handsome **CAPPELLA COLLEONI** has an elaborately sculptured front, and the founder's tomb of 1470-6, covered with reliefs. In the **Cathedral** are some paintings by *Giov. Bellini* and *Romanino*. The Church of **S. Andrea** has a Virgin and Child with saints, by *Moretto*.

The **PICTURE GALLERY** comprises three separate collections—all of them bequests by citizens.

I. Galleria Carrara.—66 *Lor. Lotto* Marriage of St. Catharine. 68, 183 *Previtali*, Virgin and Child with saints. *Moroni*, several fine portraits. 98 *Gaud. Ferrari*, Virgin and Child. 153 *Mantegna*, Virgin and Child. 91, 367 *Fra Vittore Ghislandi*. Portrait of a boy, half-length. 97 *Previtali*, St. Anthony the Hermit enthroned; at the sides, SS. Peter, Paul, and other Saints.

II. Galleria Morelli.—The collection of the great critic of that name, bequeathed to his native town, and therefore of great value. Room I. 7 *Luini*, Virgin and Child, with a pretty landscape (small). 8 *Garofalo*, Virgin and Child (small). 9 *Pesellino*, Court of Justice. 11 Scene from *Boccaccio*. 16 *Jacopo della Quercia*, Virgin and Child, group in terracotta. *Luca Signorelli*, 19 St. Roch, finely coloured (small). 20 Virgin and Child. 22 *Boltraffio*, Christ blessing. 23 *Alessio Baldovinetti*, Portrait-head of the painter (glazed). 24 *Luca Signorelli*, St. Sebastian (small). 25 *Botticelli*, Sacrifice of Virginia, an animated scene, with fine colour. 26 *Amb. de Predis*, Portrait of a youth, with long hair. 27 *Giov. Bellini*, Virgin and Child. 29 *Botticelli*, Christ, crowned with thorns and showing His wounds (half-length). 32 *Albertinelli*, Two female saints in a beautiful landscape. 33 *Florentine School*, Tobias and the Archangel. 36 *Pesellino*, Visit of St. Francis to St. Jerome (curious). 40 *Amb. Fossano*, St. John Evangelist. 41 *Giov. Bellini*, Virgin and Child.

44 *Montagna*, St. Jerome, with distant figures. 47 *Naroccio Landi*, Virgin and Child. 49 *Lorenzo di Credi*, Virgin and Child. 52 *Francesco Morone*, Virgin and Child. 53 *Donatello*, Virgin and Child (relief in terra-cotta). 54 *Matteo da Siena*, Virgin and Child, with SS. Sebastian and Catharine. 55 *Bernardino Mariotti*, Deposition, with the three Maries. 56 *Michele Coltellini*, Presentation in the Temple. 57 *Cima da Conegliano*, Virgin and Child. 58 *Ercole Grandi*, Cain and Abel.

Room II. *Pontormo*, Bust of Baccio Bandinelli, as a youth. 60 *Sodoma*, Virgin and Child with two angels. 61 *Basaiti*, Portrait of a man in black. 62 *Bachiacca*, Cain and Abel, with curious scenes in a landscape. 64 *Bronzino*, Bust of a warrior. 69 *Gherard Hoet*, Catacombs. 70 *Elsheimer*, Landscape, with St. Jerome and an angel. 72 *Van Goyen*, Fishing-boats in a squall. 73 *Backer*, Profile bust of a boy. 75 *Adrian van Ostade*, Tavern scene. 77 *Fabritius*, Blowing hot and cold. 78 *Palamedes*, Bust of a girl. 80 *Rembrandt*, Portrait of a lady (half-length). 83 *Hals*, Portrait-bust of a man. 87 *Molenaer*, Youth sitting by a fire. 88 *J. van der Meer*, Windy landscape. 93 *Lodovico Caracci*, Holy Family. 94 *Pietro Longhi*, Girl in blue, with a fan. 95 *G. B. Moroni*, Man in a fur cape. 97 *Venetian School*, Virgin and Child with St. Jerome. 98 *Romanino*, Portrait of a man with feathered cap. 99 *Cariani*, Portrait of a man in black. 101 *Moretto*, Woman of Samaria (landscape). 104 *Sofonisba Anguissola*, Holy Family, very originally treated. 105 *Giofino*, Virgin and Child (colour). 109 *Unknown*, Four small panels of martyrdoms, very curious, enclosed in a frame.

III. *Galleria Lochis*.—21 *Jacobello del Fiore*, Virgin and Child, with Passion scenes at the sides. 55 *Moretto*, Holy Family. 131, 229 *Borgognone*, Virgin and Child.

140 *Gior. Bellini*, Virgin and Child. 128 *Montagna*, Virgin and Child with saints. 129 *C. Crivelli*, Madonna. 138 *G. Bellini*, Pieta. 185 *Lor. Lotto*, Holy Family, with St. Catharine. 183 *Palma Vecchio*, Virgin and Child with saints. 139 *Antonello da Messina*, Male portrait, 222 St. Sebastian. 202 *Fra Angelico*, The Virgin. 208 *Perugino*, The Nativity. 209 *Raphael?* S. Sebastian. 224 *Albrecht Dürer*, Christ bearing His Cross.

BEVAGNA (3600). Rte. 74.

A hill town of Umbria, was in Roman times a place of importance, and has some scanty remains of an amphitheatre. Two of its churches have fronts of the 12th cent. Here it was that St. Francis preached to the birds (see *Assisi*, p. 56).

BIBBIENA (1375 ft.). Rte. 76.

A small town in the Casentino, rising above the Arno, has in its principal church some excellent terra-cotta works by the school of the *Robbia*. Card. Bibbiena (Bernardi Dovizi) was born here in 1470. Carriage hence to (8 m.) *La Verna* and *Camaldoli*.

BITONTO (30,600). Rte. 83.

The ancient *Butuntum*, has a very interesting Cathedral of the Norman period, one of the finest of the many which still exist in Apulia, with two pulpits, one showing Saracenic influence, the other of 1229.

BOLOGNA (148,000). Rtes. 60, 64, 65, 71, 83.

Excellent *buffet* at the station.

Post Office.—In the Pal. Comunale.

Telegraph Office in the same building, on the first floor.

Cabs.—Per drive, 1 lira; from or to the railway station, 1½ lira; per half-hour, 1½ lira; per hour, 2 lire.

Electric Tramway from the Piazza Vittorio Emanuele, through the principal streets, to the town gates.

This is a detailed street map of the Certosa district in Florence, Italy. The map shows a dense network of streets, including Via del Prato, Via della Vigna Nuova, and Via della Spina. Key landmarks like the Certosa and the Basilica of Santa Maria della Spina are marked. The map is oriented with North at the top. A scale bar at the bottom indicates distances in yards (0 to 500) and meters (0 to 500).

Churches.

1. S. Petronio
2. S. Domenico
3. S. Francesco
4. S. Pietro (Duomo)
5. Santo Stefano
6. S. Giovanni in Monte
7. S. Giacomo Maggiore
8. S. Martino
9. S. Bartolommeo
10. S. Paolo
11. S. Catarina
12. Madonna di Galliera

Palaces, Public Buildings, etc.

13. Palazzo Comunale
14. " del Podestà
15. " Fantuzzi
16. " Bevilacqua
17. " Albergati
18. " Sampieri
19. Archiginnasio
20. Accademia delle belle Arti
21. Collegio di Spagna

seco Civico

24. Cassa di Risparmio
25. Banca Nazionale
26. Torre Asinelli
27. Torre Garisenda
28. Monumento Garibaldi
29. Piazza e Monumento Vittorio Emanuele
30. Monumento Ugo Bassi
31. Piazza e Monumento Minghetti
32. Piazza e Monumento Cavour

Hotels.

- | | |
|-----------------------|------------------------|
| a. Hotel Brun | T.C. Teatro Comunale |
| b. " d'Italie | T.Cot. " del Corso |
| c. " Pellegrino | T.B. " Brunetti |
| d. " du Parc e Corona | A.P. Arena del Pallone |
| e. " Stella d'Italia | A.S. " " Sole |

P.O. Post Office

- T.O. Telegraph Office

To S Michele in Bosco

Walker & Cockerell sc

Natural Scale. 1:24,000.

Yards	0	100	200	300	400
100					
200					
300					
400					
500					
600					
700					
800					
900					
1000					

Metri

meth
100 200 300 400 500

Steam Tramways to various places in the suburbs.

Baths.—Via Castiglione 43 and Via S. Felice 74.

Theatres.—*T. Comunale*; *T. Contavalli*; *del Corso*; *Duse*.

Banker.—*Cavazza*, Piazza Vitt. Emanuele.

Bookseller.—*N. Zanichelli*.

English Church Service at the Hotel Brun.

The capital of *Emilia*, and the seat of a University founded in the fifth cent., is one of the most ancient cities in Italy. It is beautifully situated on a plain at the foot of the lower slopes of the Apennines, and is divided into four quarters, the older of which have a heavy, antique, and gloomy aspect, and strikingly contrast with the well-paved thoroughfares and fine buildings of the modern portions. The footpaths of the principal streets are covered with arcades. The public edifices are numerous, and many of them magnificent. The churches alone exceed seventy, and are not less remarkable for the works of art which they contain than for the beauty of their architecture.

PRINCIPAL OBJECTS OF INTEREST.—*The Piazza Vittorio Emanuele* with the *Palazzi Comunale* and *del Podestà*, the Churches of S. PETRONIO, S. *Domenico*, S. *Stefano*, ACCADEMIA DELLE BELLE ARTI, LEANING TOWERS, *Campo Santo*, *Archiginnasio* (University), *Madonnadi S. Luca*, *S. Michele in Bosco*.

In the PIAZZA VITTORIO EMANUELE is the **Palazzo Comunale**, dating from 1245, adorned with a Madonna on the façade, and a bronze statue of Pope Gregory XIII. This building was thoroughly restored in 1886–88. In the interior is a grand staircase by *Bramante* (?), and in the galleries and halls some interesting frescoes. Opposite is the **Palazzo del Podestà**, dating from 1201. The great hall of this palace is called *Sala del Re Enzo*, from the fact that the young King Enzo, son of Frederic Barbarossa,

was kept a prisoner here for twenty-two years. In this piazza is the celebrated **fountain**, with a statue of Neptune in bronze by *Giovanni da Bologna*. Since 1878, in which year a Roman aqueduct was readapted for the supply of the city with spring water from the Apennines, this fountain has been in operation.

The Church of **S. Petronio** in this piazza, if finished according to the original plans, which are still in existence, would have been the largest church in the world. Its immense proportions, beautiful Italian-Gothic architecture, fine old chapels, with good stained-glass windows, and its three entrance door-ways, are worthy of careful attention. It was built between 1390 and 1660. In this church Charles V was crowned Emperor of Germany by the Pope in 1530.

The sculptured reliefs on the front are by *Jacopo della Quercia*, *Tribolo*, and others. They represent scenes from the Old and New Testament.

CHAPELS ON THE RT.—1st, the earliest work of *Francia*; 2nd, early frescoes; 4th, stained glass of the 15th cent.; 8th, inlaid stalls; 9th, statue of St. Antony, by *Sansovino*, with scenes from his life on the walls. Several of the chapels have remarkably handsome screens of marble.

In a large hall at the end of the left aisle are many designs, by Renaissance architects, for the unfinished façade, also various objects from the treasury of the church.

CHAPELS ON THE LEFT.—4th, early frescoes, sculptures, and stained glass. 5th, Madonna, by *Lor. Costa*; carved stalls of 1494; pavement of coloured tiles. 7th, Virgin and Child with saints, by *Costa*; fine glass in the window. Outside the chapel, tomb of 1480.

At the S.E. angle of S. Petronio is the entrance to the ARCHIGINNASIO, formerly the University. The courtyard, passages, and rooms are all decorated with the coats of

arms of its former students and professors, and the chapel has some well-preserved frescoes by *Cesi*. The Anatomical Theatre, in which were made some of the earliest dissections of the human body, is panelled and roofed with cedar wood. On the first floor are the *Municipal Library* (200,000 volumes), and free reading-room.

In the same street, a few yards further N., is the MUSEUM OF ANTIQUITIES, called the "Museo Civico," which comprises the *Egyptian Museum*, and a large Museum of Antiquities of pre-Etruscan and Etruscan periods. (Adm. 1 fr.) On the ground floor is an interesting collection of Garibaldian relics. The upper floor is divided into 17 rooms, the first containing relics of the Villanova period from the neighbourhood of Bologna. In the next four, Egyptian monuments; 6th, Grecian antiquities; 7th and 9th, Roman. The 8th has an interesting collection of Etruscan relics; the 10th is given up to objects of interest found in excavating the site of the present cemetery, and consists largely of treasures from pre-Etruscan burying-grounds. It has been discovered that there is a complete solution of continuity between the Villanova (pre-Etruscan) and the Etruscan periods, so that the Etruscans must be regarded as a conquering race from without. Beyond this there are rooms containing bronzes, arms, Greek and Etruscan vases, and different works of art and sculpture, above all, the beautiful marble head identified by Furtwängler with a copy of the Lemnian Athene of Phidias. It stands in the centre of the room. The Majolica collection includes a large dish by *Giorgio da Gubbio*. There are also curious musical instruments and some striking portrait medallions. Some of the illuminated manuscripts are very beautiful.

Returning along the *Via dell' Archiginnasio*, at the S. end of the *Piazza Galvani* we pass the hand-

somely-painted porticoes of the *National Bank* and enter the *Piazza Cavour*. Crossing it diagonally, we soon reach the Church of *S. Domenico*.

The *Piazza Galileo*, in which the building stands, is adorned with two statues on columns, and two fine monuments of the 13th cent. In the passage of the side entrance to the church is a most beautifully finished tomb of the 16th cent.

S. Domenico dates from the 13th cent., but has been modernised. Its chief ornament is the Tomb of *St. Dominic*, opening out of the rt. aisle, with admirable reliefs by *Niccolò Pisano* and *Fra Guglielmo*. The angel on the rt. was sculptured by Michel Angelo. On the dome are frescoes by *Guido Reni*. At the end of the aisle, a beautiful painting by *Filippino Lippi*. In the choir, inlaid stalls by *Fra Damiano da Bergamo*; on the left, Tomb of *King Enzo*.

The *Cassa di Risparmio*, a banking establishment connected with the savings bank for the labouring class, the finest modern building in Bologna, is by *Mengoni*, the architect who built the *Galleria Vitt. Emanuele* in Milan.

The Church of *S. Francesco*, in the W. part of the town, is a fine building of the 13th cent., recently restored. In the left aisle is the Tomb of *Pope Alexander V.*, and in the choir a beautifully carved altar of 1388.

The Cathedral of *S. Pietro* has a fine baroque interior, some terra-cotta figures in the crypt, and some paintings in the sacristy.

Santo Stefano, the great architectural curiosity of Bologna, consists of seven churches in a group, and presents a perfect labyrinth of chapels, courts, and corridors. The 1st church, facing the *Piazza*, has an old pulpit on its W. front. The 2nd, *S. Sepolcro*, is a round building of the 10th cent., and was probably a Baptistery. In its centre is a curious structure, modelled after the Holy Sepulchre

at Jerusalem. The 3rd is a Colonnade, called the *Atrio di Pilato*, with an ancient font in its centre, and two chapels opening out of it. The 4th, *Cappella della Trinità*, has some remarkable pillars with ancient capitals. The 5th, *Cappella della Consolazione*, looking into the beautiful cloisters, has some early frescoes. The 6th is the *Crypt* of the 1st church, and is supported by ancient columns, one of which is said to represent the height of our Saviour. The 7th, dedicated to SS. *Peter and Paul*, is architecturally the most interesting of the series, and has been well restored. It has the form of an 11th cent. Basilica, and contains on the left the sarcophagus of S. Vitalis, and on the rt. that of a martyr named Agricola.

S. Giovanni in Monte. Near the end of the rt. aisle is a beautiful painting of the Virgin and Child with saints, and in the choir a Coronation of the Virgin, both by *Lor. Costa*. The handsome stalls in the choir date from 1523. The famous painting of S. Cecilia by Raphael adorned this church until 1796.

S. Giacomo Maggiore contains, in the Cappella Bentivoglio on the left, the finest painting by *Fr. Francia* (representing the Virgin and Child with four saints) and some remarkable frescoes by *Lor. Costa*. Opposite is a monument of one of the Bentivoglio family by *Jacopo della Quercia*. The closed chapel of S. CECILIA, attached to this church, is adorned with frescoes of the life of the Saint, by *Amico Aspertini*, *Francia*, *Lor. Costa*, and others.

S. Martino has a good painting of the Virgin and Child with four saints, by *Francia*, and an Assumption by *Lor. Costa*. (?)

The ACCADEMIA DELLE BELLE ARTI, in the old Jesuit College, contains on the *ground floor* collections of casts and modern works of art, and on the *first floor* the

PICTURE GALLERY, comprising chiefly works of the Bolognese school. (Open daily from 9 to 3 or 4; admission, 1 franc, Sundays, gratis.) First Hall. — Late pictures; the school of the “Bologna Eclectics.” — *Francesco Albani* (1599) — Madonna, with SS. Catharine and Mary Magdalene, painted by the artist in his 21st year. 135 *Guido Reni*—Massacre of the Innocents. “A very celebrated picture. The female figures are beautiful, and the composition is very animated, but the feeling for mere abstract beauty is here very apparent.” — *Kugler*. 137 *Guido Reni*—Triumph of Samson after having vanquished the Philistines. 136 *Guido Reni*—Crucifixion. 134 *Guido Reni* (1616)—Madonna della Pietà, with two Angels bewailing the Dead Christ. Below are SS. Petronio, Domenico, Carlo Borromeo, Francis, and Proculus, with the town of Bologna. 140 *Guido Reni*—St. Sebastian bound to a Tree. 139 S. Andrea Corsini, Bishop of Fiesole. In the right hand, which is gloved, he holds a pastoral staff; in the left, a copy of the Scriptures. 142 *Guido Reni*—Head of Christ. Study on paper for a picture in the Louvre. Second Hall.—206 *Domenichino*—Martyrdom of St. Agnes. It was painted for the Convent of St. Agnes, where it remained till 1796. The famous group of the mother and terrified child is introduced here on the right, as at S. Gregorio in Rome. Fourth Hall. — 152 *Raphael*—S. CECILIA in ecstasy, surrounded by SS. Paul, John the Evangelist, Augustine, and Mary Magdalene. In listening to the heavenly choir, the Saint has dropped her earthly instruments of music, which lie broken at her feet. Painted for the Bentivoglio Chapel at S. Giovanni Monte. The unfortunate black shadows of the picture show the work of Raphael’s pupils, like Giulio Romano, and make this a link between Raphael’s art and

that of Guido and Domenichino. Fifth Hall.—78 *Francesco Francia* (1494)—Madonna, with the Baptist, SS. Augustine and Monica, SS. Francis, Proculus, and Sebastian, and the donor, Bartolommeo Felicini. 83 *Francesco Francia*—Dead Christ supported by two Angels. 197 *Pietro Perugino*—Madonna in Glory, with SS. Michael, Catharine, Apollonia, and John (in old age) beneath; formerly in the Cappella Vizzani at S. Giovanni in Monte. 204 *Timoteo della Vite* (1508), the favourite and son-like pupil of Francia—The Magdalen in the Wilderness, from the Cathedral of Urbino. 64 *Fr. Cossa*—Madonna and Saints, a magnificent picture by a rare and powerful artist, in tempera. 65 *Lorenzo Costa*—SS. Petronio, Francis, and Thomas Aquinas; magnificent colour on a gold ground.

The **Collegio di Spagna**, in the Via Saragozza, has frescoes in its handsome court by *Annibale Caracci*, and a chapel with some early frescoes and two paintings of the Bolognese school. The **Palazzo Sampieri** (50 c.) has celebrated frescoes of mythological subjects, by the *Caracci* family and *Guercino*.

The promenade garden of **La Montagnola**, on rising ground to the N. of the town, commands a pleasing view. More generally frequented, however, is the new park of the **Giardino Margherita**, outside the walls at the S.E. corner of the city. The gardens are prettily laid out, and include a small lake with rowing-boats.

Nearly in the centre of Bologna are the famous LEANING TOWERS, the most singular structures in the town. The *Torre Asinelli*, erected in 1109, is 320 ft. high, and 4 ft. out of the perpendicular. A staircase of 450 steps leads to the top, from which there is a fine view. The *Torre Garisenda*, erected in 1110, is 163 ft. high, and 10 ft. out of the perpendicular. It is believed that the obliquity of these towers

was intentional, while that of most Leaning Towers in Italy was caused by the settling of the ground. A few yards S. of the Towers is the *Mercanzia*, a fine Gothic building, used as the Chamber of Commerce.

Bologna was the birthplace of the Popes Honorius II, Lucius II, Gregory XIII, Innocent IX, Gregory XV, and Benedict XIV, of the naturalists Galvani and Aldrovandi, the astronomer Marsigli, the mathematician Manfredi, the painters Guido Reni, Domenichino, Albano, and the three Caracci. The *Casa Rossini* was built by the composer of the *Stabat Mater* as a residence for himself in 1825.

The modern **Campo Santo**, a quarter of an hour's drive from the town, can be visited at any time, being all under cover. It may be called a gallery of monuments. It occupies the site of an Etruscan burial-ground, and was a Carthusian monastery before it was turned to its present purpose. This and the one at Genoa are the finest cemeteries in Europe. From here the Church of the **Madonna di San Luca**, the resort of many pilgrims, is seen on the top of the hill, connected with the town and the cemetery by an arcade nearly 3 m. long. A tramway runs from the corner of the Hotel Brun to the foot of the hill. From the church, which occupies the summit of the *Monte della Guardia* (950 ft.) is gained an exceedingly fine view, including the Apennines and the plain to the north, with the hills between Padua and Verona. The church is handsome, and the altarpiece, said to have been painted by St. Luke the Evangelist, is carried to the Cathedral in Bologna every year a week before Ascension Day, to be carried up again in grand procession on the festival itself. The whole clergy, headed by a cardinal, take part in this procession.

San Michele in Bosco, once a monastery of the Olivetans, now an

orthopaedic establishment, less than a mile from the centre of the town, on a hill outside the Porta d'Azeglio, can be reached in a cab. It offers the best view of Bologna. The custodian shows the fine old rooms of this building, which contains many objects of art. The cloisters contain frescoes by the Caracci and their pupils. The church itself is a fine early Renaissance building: the terra-cotta moulding, which may be called pictures in relief, and a very fine painting on the ceiling of the chapel, are well worth noticing.

BOLSENA (2100).

The ancient Volsinii Novi (see *Orvieto*), on the E. shore of its lake, S.W. of Orvieto, is celebrated as the home of S. Cristina, and as the scene of a famous miracle. A priest who was sceptical about Transubstantiation was celebrating in the principal church, when drops of blood fell from the host immediately after consecration. The stains are still shown upon the pavement. In consequence of this miracle, supported by visions of St. Juliana of Liège, Pope Urban IV instituted the festival of Corpus Domini in 1284, and founded the Cathedral of Orvieto (see pp. 157, 249).

Bolsena possesses some Roman remains, notably an amphitheatre, which may be seen above the modern town. The church has some good sculptures, several works of the Robbia school, and a fine Renaissance façade of about 1500. Beneath it are catacombs. Here also are relics of S. Cristina, who was thrown into the lake with a millstone round her neck in 278.

BORDIGHERA (2000). Rte. 38.

Is the first town on the Italian Riviera after crossing the frontier from France.

English Church.—All Saints, near the Hotel Angst. Chaplain, *Rev. A. T. Barnett, M.A.*, Via Bischoffsheim. Sunday, 10.30 and

3. H.C., 8 a.m. and noon, on alternate Sundays.

English Doctors.—*Dr. Goodchild*, Casa Eldreda; *Dr. Hamilton*; *Dr. Bogle*; *Dr. Hubbard*.

Hospital.—Founded by Mrs. Walker.

English Vice-Consul.—*Edward E. Berry, Esq.*

Banker.—*Mr. Edward E. Berry*.

Post Office.—In the main street. Open from 8 a.m. to 12 noon, and from 3 to 8 p.m.

House Agent.—*Mr. Edward E. Berry*.

English Stores.—*C. R. Collingwood*.

Living Expenses.—Bordighera is one of the cheapest winter stations on the Italian Riviera. Fish, vegetables, and fruit are plentiful.

Conveyances.—Frequent trams between Bordighera, San Remo, and Ventimiglia.

Situation.—The old town is partly perched on a promontory jutting out into the sea, and is a conspicuous and picturesque object all along the French Riviera as it is seen glittering in the sunshine. The new town, or English quarter, is situated to the west of the promontory, the hotels and villas being surrounded by groves of olive, lemon, and palm trees. The palms, which with the lemon trees constitute the chief objects of cultivation, grow to a great height, and are more plentiful than in any other part of the Italian Riviera, or even in the neighbourhood of Algiers. "It is said that there are more palms in the neighbourhood of Bordighera than in the whole of Palestine" (Dean Alford). The reason is that the natives of Bordighera have the monopoly of supplying the Vatican with palm branches for Palm Sunday. There is an interesting legend connected with this monopoly, to the effect that, when the Vatican obelisk was being re-erected in front of S. Peter's by Sixtus V (p. 243), and the ropes were in danger of breaking, a sailor from Bordighera shouted, "Water

on the ropes," and so relieved the strain. The numerous groves of palms give a peculiarly Oriental aspect to the country; and the shade afforded by them is a great boon to invalids.

Amusements.—The chief charm of Bordighera consisting in its repose and quietness, this little town does not offer many attractions to pleasure-seekers, the only amusements being sea-fishing and lawn tennis. The tennis-grounds are behind the English church.

Excursions and Objects of Interest.—The neighbourhood abounds with beautiful walks and drives. (1) **Acquedotto della Fontana.** A pretty excursion, on foot or on a donkey. Bordighera is supplied with water by means of this aqueduct. (2) **Montenera** (3 to 4 hrs.). The foot of the mountain is only $1\frac{1}{2}$ m. from the town. Here will be found a mineral spring. On the way lies the *Osteria del Mattone*, where the scenes of Ruffini's well-known novel *Dr. Antonio* are laid. (3) **Torre dei Mostaccini** ($1\frac{1}{4}$ hr.) to the N. of the old town. Fine view. (4) **Il Sasso.** The way to this pretty little village is through the Valle del Sasso, N.E. of Bordighera. (5) **Madonna della Ruota.** Carriage road. Here there is an interesting little chapel, near which the road to La Colla branches off. (6) **Valle della Nervia.** An interesting excursion, which would occupy a whole day. The carriage road extends as far as (18 m.) *Pigna*. Half-way up the valley is **Dolce Acqua**.

In the suburbs of Bordighera are several villas, surrounded by extensive gardens. Those usually visited are the **Villa Bischoffsheim**, which the Queen of Italy occupied for a short time some years ago, and the **Villa Garnier**, the property of M. Charles Garnier, the architect of the Grand Opera, Paris, and the Monte Carlo Casino. The far-famed **Jardin Mareno** is at the foot of the hill on which the Villa

Bischoffsheim is built. Visitors should not neglect to visit it. It is considered one of the most beautiful gardens in the whole Riviera; the palms grow most luxuriantly.

There is a very interesting **Museum** of Roman antiquities found in the neighbourhood in the grounds of the Hotel Windsor Beau Rivage. Entrance 50 c. (free to the hotel guests).

BORG SAN DONNINO (12,000). Rte. 60.

Near Parma, has a very remarkable 12th cent. *Cathedral*, with a triple doorway at the W. end, elaborately and curiously carved. The interior is of the same date, and the entire church is one of the most interesting in N. Italy. 6 m. S.W. is **Salsomaggiore** (steam tram).

BORG SAN SEPOLCRO (3800). Rte. 77.

Near the head waters of the Tiber, was the birthplace of *Piero della Francesca*, and contains some good paintings by that master. There are pictures also by *Raffaellino del Colle*, another native of the town, and by *Luca Signorelli*. The **Pinacoteca** possesses many works of art formerly in churches or other buildings of the town, and is well worth visiting. It is in the old Municipio, and Piero della Francesca painted his "Resurrection" upon its walls, while his beautiful early picture of the "Madonna della Misericordia" has been brought to it. The Romanesque cathedral is also interesting; it was altered in the Renaissance period.

BRACCIANO (1700). Rte. 79.

Is finely placed 400 ft. above its lake, which abounds in fish and has a circumference of 20 m. This beautiful sheet of water, once the crater of a volcano, lies 920 ft. above the sea, and partly supplies the aqueduct of the *Acqua Paola* (p. 259). The 15th cent. Castle,

formerly possessed by the Orsini family, now by the Odescalchi, is well worth a visit, and commands a splendid view. On the shore of the lake is the military airship depot.

BRESCIA (69,000). Rtes. 39, 43, 46, 47, 51, 60.

A beautiful and well-watered city at the foot of the Italian Alps, is chiefly interesting to tourists as the home of Alessandro Bonvicino, one of the most charming painters of the early 16th cent., best known in art as *Il Moretto*. Almost all Brescian pictures can be recognised at a glance by their peculiar silvery tone.

Brescia has two Cathedrals. The building now in use, called the **Duomo Nuovo**, is a good specimen of late Renaissance work. At an altar on the right is a sarcophagus of 1510 from the crypt of the old Cathedral.

The **Duomo Vecchio**, a far more interesting structure, is round, and dates from the 9th and 12th centuries. It has a crypt, and a fine Assumption by *Moretto*. The *Town Library* contains a valuable collection of books and some beautifully illuminated MSS. The court of the *Broletto*, with its tower, is worth the notice of the architect. Near it rises the *Municipio*, or Town Hall, and opposite this building is a curious clock tower.

The Church of **S. Giovanni Evangelista** has a beautiful painting of the Virgin and Child with saints, and some frescoes, by *Moretto*; frescoes also by *Romanino*; and a good picture by *Francia*.

S. M. delle Grazie has three paintings by *Moretto*. In the *Museo Civico* (which occupies an ancient temple of Hercules, built by Vespasian in 72 A.D.) are various antiquities, and a celebrated bronze statue of Victory. **S. Clemente** contains five good pictures by *Moretto*, the most attractive of which is a group of five martyred female saints. At **S. Afra** is a

painting of the Woman taken in Adultery, attributed to *Titian*.

SS. Nazaro e Celso, a modern church, has three works by *Moretto*, and a remarkable altar-piece of the Resurrection and other subjects, by *Titian*. In **S. Francesco** are three saints by *Moretto*, and a beautiful painting of the Virgin and Child with four Franciscan saints, by *Romanino*.

The **Ateneo Martinengo** contains a very interesting collection of pictures and sculptures belonging to the town (including the collection from the Palazzo Tosi). On the ground floor, two good works by *Thorvaldsen*, Ganymede, and Night and Day. Room II.—*Francia*, Virgin and Child (two). *Timoteo Viti*, Head of the boy Christ. *Tintoretto*, Portrait. *Lor. Lotto*, Adoration of the Shepherds. *Raphael*, Christ showing His Wounds. *Moretto*, Supper at Emmaus; Virgin and Child, with St. Francis and an angel; Virgin and Child, with SS. Euphemia and Justina; Virgin and Child, with St. Nicholas. *Romanino*, Adoration of the Shepherds. Christ at Emmaus, and the Woman taken in Adultery. Room III.—*Civerchio*, St. Nicholas, and other saints. There is also a fine collection of engravings.

In the disused Church of **S. Giulia** has been established a **Mediaeval Museum**, containing many curiosities of ecclesiastical art. Byzantine cross of the 8th century. Bronzes and enamels. Reliquary in the form of a cross, known as the *Lipsanoteca*. Tomb of Marcantonio Martinengo, with bronze reliefs. Lectern of inlaid woodwork.

CAGLI (4600). Rte. 84.

Near Urbino, occupies the site of the Roman *Cales*. In the Church of **S. Domenico** is an important fresco by *Giov. Santi*, the father of Raphael. Two other churches in the town contain good pictures. At the foot of the hill is an ancient Roman bridge (of the Via Flaminia).

CAMALDOLI. Rte. 76.**CAMERINO** (4000). Rte. 84.

The ancient *Camerinum Umbrosum*, which played an important part in the Samnite wars. It is now a bishop's see, with a University held in great repute throughout the kingdom. The **Cathedral of S. Ansovino** stands on the foundations of a temple to Jupiter. There are two Renaissance churches (S. Maria Annunziata, and the Madonna delle Carceri) in the town. Here Carlo Maratta the painter was born in 1625. The arms of the city are three Chambers (*Camerini*).

CAMPAGNA DI ROMA (Rte. 80).

—A vast tract of undulating pasture and corn land, bounded on the N. by the heights of Bracciano and Monte Rotondo, on the E. by Tivoli and the Sabine range, on the S.E. by the Alban Mountains, and on the S.W. by a long strip of coast-line along the Tyrrhenian Sea. The district is watered by the Tiber and Anio, small tributaries of which flow copiously from the surrounding hills. The soil bears evidence of volcanic formation, the first stages of which occurred beneath the sea. The chief centres of activity were the crater of Bracciano to the N. and that of the Alban Hills to the S.E.; in both cases many subsidiary craters can be recognised. The Campagna is the scene of the first struggles of Rome for supremacy, but the sites of the towns that occur in her early history cannot always be fixed with certainty. As the free population decayed owing to the continued wars in which Rome was engaged, there was a growth under the Republic of large estates, cultivated by gangs of slaves; but with the rise of the Empire, and especially in the 2nd cent. A.D., there came here, as elsewhere in Italy, a great renewal of prosperity. The ruins which are scattered everywhere over the Campagna, belong, in the main, either to the imperial or to

the mediaeval period—in the latter case to baronial castles and towers and country churches, in the former to the country residences of the well-to-do citizens of Rome. Under the Empire the whole Campagna was covered by a network of roads, whereas at present the high-roads remain, but cross-roads are few. Malaria had begun to make its appearance in certain districts, but we have evidence of the formation of new centres of population (*domuscultae*) from the 7th cent. onwards, despite the damage done by barbarian invaders; and it was not until the Middle Ages that it produced any great effect on the population, and the period of its greatest virulence must be placed in the 17th and 18th centuries. The discovery of its true cause—the bite of the *anopheles* mosquito—renders possible the adoption of effective measure of prevention, and will probably revolutionise the economic condition of the Campagna, which at present has a permanent population of only 8644 (census of 1901), the great majority of the shepherds and cultivators coming from the mountains for the winter months only. It is interesting to note that the donation by Constantine to various churches in Rome of estates belonging to the imperial patrimony was the origin of the territorial rule of the Papacy.

CANOSA. Rte. 83.

Near Barletta, has remains of an amphitheatre, an arch, and other antiquities, once belonging to the Roman *Canusium*. The Norman Church of **S. Sabino** has a good pulpit, a fine episcopal throne, and some ancient columns. Here is the tomb of Bohemond, son of Robert Guiscard. Many interesting vases, and ornaments buried with the dead, have been found in the neighbouring tombs.

CANOSSA. Rte. 60.

A ruined castle 20 m. S. of Reggio nell' Emilia, is famous in

history as the scene of the Emperor Henry IV's humiliation before Pope Gregory VII in 1077. Fine view, but little else to see. The place may be visited partly by carriage, but the last 2 hrs. must be done on foot. There is no inn.

CAPRAROLA (5600). Rte. 79.

A hill town near Viterbo, has a celebrated villa of the Farnese family, built by *Vignola* in 1549. Permission must be obtained at the Palazzo Farnese in Rome. The edifice is five-sided, and resembles a fortress in its construction. Within are fresco decorations by *Federigo Zuccherò* and his brothers. The upper rooms command a very extensive view, but the beautiful gardens are closed to visitors unless a special permission be obtained including them.

CAPRI (6000), p. 136.

English Church Service in a small church from Nov. to May, at 8, 10.30, and 3. Chaplain appointed by the S.P.G.

Doctors.—*Dr. J. Cerio*, speaks English perfectly. *Dr. de Gennaro*. At Anacapri, *Dr. Vincenzo Cuomo*.

Chemist.—*Carlo Ferraro*. Quisiana Pharmacy.

British Consular Agent.

Artists.—*Castelleneta*. At Anacapri, *Diffenbach*.

Provisions at the Anglo-Saxon Stores.

Library and Reading-room.—At the excellent Club in the Piazzetta.

Carriage (one horse) from the landing-place (*Marina*) to Capri, 1; there and back, 1.50 fr. From Capri to Anacapri, 1; there and back, 2 fr. Two horses, 1.25 and 2.50 fr. **Donkey** from the village to the Villa di Tiberio and back, 3 fr.; to Monte Solaro and back, 5 fr.

Steamers of the Società Napoletana di Navigazione a Vapore from Naples twice a day. The morning steamer leaves the quay of *S. Lucia* at 9, touches at Sorrento, and reaches the Blue Grotto at 11.20, calling at

Capri both before and after; it returns from Capri at 3.30, via Sorrento, and reaches Naples at 5.40. Fare, Naples to Capri, 6 fr.; return 10 fr. The afternoon boats leave Naples from 3 to 4.30 p.m., according to season, calling at Vico, Equa, Meta, Piano di Sorrento, Sorrento, Massa, and Capri, taking 2½ hrs. on the journey; they return from Capri from 6 to 7 a.m. Fare, 1st class, Naples to Capri, single 4 fr., return 6 fr.

Capri, a rocky island of irregular form lying off the S. promontory of the Bay of Naples, produces olives, vines, and fruit in great abundance, and maintains a thriving population. The men are excellent sailors and fishermen, and the young girls are famous for their beauty. The prosperity of the island is greatly increased by the large number of travellers, especially Germans, who yearly visit its shores.

Capri was a favourite health resort or place of repose during the reigns of Augustus and Tiberius, the latter of whom has left behind him traces of his residence in the ruins of 12 villas. The island was one of the many centres of conflict during the Napoleonic aggression on the kingdom of Naples. It was taken in 1803 by Sir Hudson Lowe and converted into an English fortress. Five years later it was recaptured by the French, and now, of course, it belongs to Italy.

Capri is an island for artists. Probably no more beautiful spot exists in the whole of the Western Mediterranean. The character of its scenery is at once rugged and smiling. Dominated by four principal hills—*Monte Solaro*, *Lo Capo*, *S. Michele*, and *Castiglione*—it presents from a distance a most attractive outline, while the hills themselves afford entrancing views of the island and the coast-line.

Near the beach is the ancient Church of *S. Costanza*, with interesting architectural features, and some ancient columns, two of which are of fluted *giàllo antico*.

CAPRI (3900), the principal village, is situated on a height 460 ft. above the landing-place or Marina. It is reached from thence by a carriage road, and a flight of steps for walkers.

When time is limited, the usual ascent is that of LO CAPO (1050 ft.). The path cannot be mistaken, and the ascent from the village takes about $\frac{3}{4}$ hr. 10 min. from the Piazzetta is passed the little Church of *S. Michele*. Here a turning to the left leads to a vineyard, in which is a Grotto with beautiful stalactites, well worth seeing (1 fr.).

Continuing the ascent, the roughly paved pathway runs in a straight direction between low walls, and presently turns sharply to the rt., passing round a cottage before resuming its original direction. Further on is the so-called *Salto di Tiberio*, enclosed within the grounds belonging to a wine-shop, from which it is pretended that Tiberius caused criminals to be hurled into the sea. The rock commands an imposing view. At the wine-shop girls are in readiness to dance the *Tarantella* (50 c.).

Just below the summit of the hill are the ruins of the VILLA DI TIBERIO, supposed to occupy the site of the *Villa Jovis*, with walls of *opus reticulatum* and some well-preserved pavement in black and white mosaic. There is no particular interest beyond mere antiquity in these remains. Far more striking is the magnificent view from the summit, where there is a small chapel, and a custodian who sells wine.

In descending, the traveller may take a path to the left, a few yds. below *S. Michele*, which leads in 20 min. more to the ARCO NATURALE, a natural arch in the rocks. From this point of view a flight of rough steps will be found, descending to the GROTTA DI MITROMANIA. Here stood, perhaps, a statue of Mithras, the sun-god, whose worship was introduced from the East.

A pretty path, branching off from

the Mitromania track at a wayside shrine, leads round the Telegraph Hill to a point above the Arco Naturale.

A shorter walk, almost entirely level, may be taken from the village to the (15 min.) PUNTA TRAGARA, a promontory commanding a good view of the *Faraglioni* (see below).

A carriage road runs from the village to the *Piccola Marina*, and thence a path leads to the *Certosa*, and the Quisisana Hotel. For this purpose the late Herr Krupp of Essen, who spent several months every year at the hotel, liberally advanced a considerable sum of money, and the path bears his name.

MONTE SOLARO (1900 ft.), the highest point in the island, may be ascended in less than 2 hrs. The way lies through (50 min.) ANACAPRI (880 ft.), to which a carriage road ascends (short-cuts for pedestrians). After passing the last zigzag, at a point where the flat island of Procida comes into view on the rt., rough steps from beneath the road lead up to a mosque-like building, recommended to pedestrians for the ascent, but too steep to be conveniently descended. The steps are a continuation of a very old staircase which starts from the Hotel Schweizerhof, and formed, until the construction of the carriage road, the only approach to Anacapri. They cross our road at a chapel-mosque, just below the parapet on the rt.

The high road still ascends as far as the *Villa Molaro*, which commands the finest general view of the island. The Castle of Barbarossa rises above its grey rocks on the rt.; below are the Marina and the Bay of Capri; to the left is seen the entire Bay of Naples; and at the traveller's left hand a precipice of 700 ft. plunges into the sea.

Beyond Anacapri the path is quite easy, bearing to the left along the slopes of the hill, until a white hermitage comes in sight (40 min.),

which may be entered for the sake of its striking and precipitous view (1625 ft.). Turning back, and still ascending, the summit may be reached in 20 min. more. The view embraces the Bay of Naples, with the adjacent coast-line, the Islands of the Tyrrhenian Sea, and the Apennines rising behind the wide Campania. On the descent, the pedestrian may visit the ruined **Castle of Barbarossa**, a very picturesque mediaeval fortress, said to have been destroyed by the pirate whose name it bears in 1530.

A very pleasant excursion in fine weather is the *Giro*, or row round the island, which can be accomplished in 5 or 6 hrs., including a visit to the principal grottoes and caverns. It is better to begin with the **Blue Grotto**, which is about 20 min. row from the *Marina Grande*, so as to reach it before the arrival of the steamer from Naples. The opening of the cavern is not more than 3 ft. high and 2 ft. wide. The boatman waits for an incoming wave—the passengers lying down flat in the bottom of the boat—and, knocking and grating against the sides in a manner somewhat startling to timid people, the little bark enters the famous **Grotta Azzurra**. If the sea is at all rough, or if there is a north or east wind, the grotto cannot be entered. Unless it is a very clear day, visitors may be disappointed, the water being more green than blue; but if there is much sun, both the water and the roof of the cavern are of the richest cerulean tint, and the appearance of the little waves beating against the sides in a small sea of molten silver is most beautiful. In the interior the roof is 40 ft. above the water. The length of the grotto is 175 ft., its greatest width 100 ft. The boatmen will, for a small fee, swim about the boat, and show how the light makes them assume a silvery hue. The best hour for visiting the grotto is from 10 to 1.

Continuing the trip, and passing by some towering and inaccessible cliffs, the *Punta di Vitareta* at the N.W. corner of the island is rounded, and at the S.W. corner the *Punta di Carena*, with a lighthouse. Further on is the **Grotta Verde**, where the water is of a deep emerald colour.

The *Faraglioni*, a group of rocky islets below the conspicuous *Telegrafo*, are extremely picturesque, but dangerous when the sea is rough. In fine weather the boat passes among them through an archway, and the rock-formations are extremely grand.

Beyond the *Piccola Marina* is the *Grotta Rossa* (or *Arsenale*), which imagination has invested with a reddish hue. Beyond the *Arco Naturale* another cave is known as the *Grotta Bianca*, or *White Grotto*, with some beautiful stalactites.

At the E. extremity of the island is the precipitous cliff below the *Villa of Tiberius*. Rounding the point, the boat passes some fantastically shaped rocks before regaining the *Marina Grande*. This excursion may sometimes be made by steamer.

CAPUA (14,000). Rte. 82.

Has a modernised *Cathedral* of the 11th cent., with a few paintings and fragments of Cosmatesque decoration. It contains also some granite columns belonging to the ancient town of *Casilinum*, on the site of which Capua is built. The **Museum** contains interesting objects from the amphitheatre at **S. M. di Capua Vetere** (p. 293), the ancient Capua, also some inscriptions and sculptures from the tête-de-pont built by Frederick II about 1240 to command the bridge over the *Volturno*, which is of Roman origin. It was at this bridge that the *Via Appia* was joined by the *Via Latina*, these being the two high-roads from Rome southwards.

CARPI (23,000). Rtes. 50, 62.

Is a mediaeval town in the

Emilia on an arm of the river *Secchia*, with a picturesque brick Castle of the Pio family. The **Cathedral**, designed by *Baldassare Peruzzi*(?) in 1515(?), contains a figure of Christ by *Ant. Begarelli* (1550) and statues by *Prospero Clementi* (1580). Some of the sculptures here were removed from the old cathedral, or **Chiesa Sagra**, an 11th cent. building retaining only its sanctuary and tower. In S. Francesco, in a sarcophagus with sculptures of the 14th cent., are the remains of Manfredo Pio.

CARRARA (13,000). Rte. 68.

Is chiefly celebrated for its marble quarries, which employ nearly the whole population, and supply material for sculpture and decorative architecture to half Italy. The quarries may be visited between two trains in about three hours. In the *Accademia delle Belle Arti* are some reliefs and antiquities worth notice, besides specimens of modern statuary. The Collegiate Church of **S. Andrea** is of great interest to the architect. It has a fine 13th cent. front, and some admirable carvings of a later period. The Church of the **Madonna delle Grazie** is richly adorned with marbles.

CASALE (31,400). Rtes. 3, 6, 16.

An ancient town on the *Po*, has an extremely interesting **Cathedral** in the round-arched Lombard style, with double aisles, rather spoilt by restoration. It contains a good painting by *Gaud. Ferrari*. The Church of **S. Domenico**, late Gothic and Renaissance, is worth a visit. Casale was formerly the capital of the Monferrato duchy, which passed in 1536 to the Gonzagas, the rulers of Mantua.

CASERTA (33,000). Rtes. 82, 89, 95.

Is famous for its Royal Palace, constructed in 1752 by *Vanvitelli*, and remarkable for its superb architecture. It is square in form, the principal façade having 240 win-

dows. The grand staircase is one of the most beautiful in Italy. In the chapel is a Presentation in the Temple, by *Raphael Mengs*. Behind the palace is an extensive park, with fountains and other embellishments much resembling those at Versailles. It is worth while to walk the whole length of the garden and ascend the hill behind the (2 m.) highest cascade, for the sake of the fine view.

A still more attractive view is gained from **CASERTA VECCHIA**, 4 m. N.E. of the town. Here is a most interesting **Church** of the 12th cent., with ancient columns, a handsome pulpit, and some remarkable tombs.

CASSINO (13,000). Rte. 82.

Carriage from station to town, per seat, 50 c.; from Station to Monte Cassino, 3 lire; two persons, 4 lire.

Near the site of the Roman *Casinum*, was known since the Middle Ages as *San Germano* until quite recently, but has now resumed its ancient name. Above it rises the mediaeval castle of *La Rocca*. On the S. slopes of the hill, near the rt. bank of the little river *Rapido*, are considerable remains of an *Amphitheatre*. There are also remains of a theatre. The chapel of the **Crocefisso**, higher up the hill, is formed out of an ancient tomb. It lies close to the carriage road which ascends in long zigzags (the steep footpath avoids these) to

Monte Cassino (1715 ft.). This celebrated Monastery may be reached from the town on foot, or riding, or driving, in about 1½ hr. It commands a magnificent prospect, and is well worth visiting. Here in 529 St. Benedict, after a hermit life of several years at Subiaco, laid the solid foundation of the great religious Order which bears his name. No part of his structure now remains, except a few granite columns in the cloister, which (it is said) Benedict himself adapted from

a Temple of Apollo. The church dates mainly from the commencement of the 18th cent., retaining only its bronze gates of 1066, some Cosmatesque pavement, and a fragment of a 12th cent. cloister. The interior is chiefly remarkable for its lavish decoration, for its choir stalls by *Colicchio* (1696), and for the rich mosaic of marble on its walls and altars. The library contains 10,000 volumes, and the Archives of the Monastery, containing valuable MSS. and documents, are famed throughout the literary world. The monastery is a massive square structure of the 18th cent. Visitors are boarded and lodged free of charge, but should naturally contribute at least as much as they would pay at a hotel.

CASTEL D'ASSO.

5 m. W. of Viterbo, is worth a visit for the sake of its Etruscan tombs, which are cut out of the rock, and have architectural façades and inscriptions. On the opposite side of the valley is a ruined mediaeval castle.

CASTELFRANCO VENETO (12,500). Rtes, 72, 70.

Was the birthplace in 1477 of the painter *Giorgio Barbarelli*, better known as *Giorgione*. In the Cathedral is the finest of his few authenticated pictures, the Virgin and Child, with SS. Francis and Liberalis. In the Sacristy are some fresco figures by *Paolo Veronese*.

CASTEL GANDOLFO (p. 286). Rtes. 72, 80.

CASTELLAMMARE (35,000). Rtes. 90, 94.

Caffè.—*Europa*. Good *Buffet* at the station.

Carriages.—Course in the town, 50 c.; with two horses 80 c. By the hour, 1½ fr.; with two horses 2½ fr. To Sorrento, 3 fr.; two horses, 6 fr. (recommended) To Pompeii, 3 fr. or less, according to bargain.

Donkeys.—60 c. an hour.

British Vice-Consul and U.S.A. Consular Agent.

English Church Service in winter and spring,

Castellammare, a thriving town in the Bay of Naples, derives its official name of *Castellammare di Stabia* from the Roman port of *Stabiae*, whose site it occupies. Besides a brisk trade in local shipping, the town employs many hands at the Government arsenal and dockyard. The *Castello* is a 13th cent. building, on a hill to the S. of the modern town. Castellammare has some mineral waters, and an abundance of wood, which, together with its northern aspect, makes it a cool retreat in summer. At that season, therefore, it is largely frequented by Italians. Here Pliny the Elder was killed while watching the eruption which destroyed Pompeii and Stabiae in A.D. 79.

The chief attraction of Castellammare to English visitors is the extreme beauty of its situation, and its convenient proximity to Pompeii. The grounds of the *Villa Quisisana*, formerly a royal residence, now a summer hotel, afford endless walks and donkey-rides, in the course of which the most delightful views may be enjoyed. A favourite point of view is *Monte Coppola* (984 ft.); but the grandest excursion, recommended to all pedestrians, is the ascent of (5 hrs.) *Monte S. Angelo* (4735 ft.), one of the most picturesque and interesting summits in the South of Italy. The pleasantest level walk from the Hotel Quisisana is the road which leads S. in ½ hr. to *Pozzano*.

Castellammare is by far the best headquarters for persons who propose paying frequent visits to Pompeii. The ruins are only 4 m. distant by a good road, and the traveller can choose his own time for going or returning, independently of trains.

The drive from Castellammare to Sorrento is extremely beautiful. The carriage road (electric tram also) passes (4 m.) *Vico Equense*

(12,000), crosses a handsome viaduct over a ravine, and ascends to (7 m.) *Meta* (6000), beyond which it runs through a succession of thriving villages to (11 m.) **Sorrento**.

CASTIGLIONE FIORENTINO (13,300). Rte. 73.

A picturesque object from the railway, is a poor town with some good paintings in several of its churches, and a fine view from its terrace over the valley of the Chiana.

CATANZARO (32,000). Rtes. 96, 98.

Trattoria, in the Piazza. *Caffè d'Italia*.

Donkeys may be hired.

A finely situated town in Calabria, about 7 m. from the sea, on a hill (1100 ft.) commanding extensive views. The *Cathedral* has been modernised, and the same fate has befallen an old Castle of Robert Guiscard. The **Museum** contains a few unimportant antiquities and pictures. Catanzaro carries on a brisk trade in velvet, silk, and oil.

CAVA DEI TIRRENI (23,400). Rte. 95.

Carriages.—50 c. a drive, 1 fr. an hour. To **Corpo di Cava**, 3 fr. there and back; two horses, 6 fr.

A cool and favourite summer residence of the Neapolitans, much visited by foreigners in spring and autumn, in the neighbourhood of finely wooded hills, and a good centre for excursions, 980 ft. above the sea. The best points of view are the *Monte Castello* (1520 ft.), on the opposite side of the valley, and *Monte Liberatore* (1600 ft.), a conspicuous summit to the S., on the rt. of a Col by which a pleasant path leads to Salerno.

About 1 hr. above the arcaded town stands the romantically situated village of **Corpo di Cava** (*Hotels*: see "HOTEL LIST"), with numerous mills, driven by water from the ravines of *Monte Finestra*. Here is the celebrated Benedictine

Abbey of **La Trinità di Cava** (1025), with a church containing several interesting tombs, a mosaic pulpit, and a remarkably good organ. The valuable Library and archives, a small Picture Gallery, and various ecclesiastical curiosities, are shown to visitors daily from 9 till 3 (small fee).

CERTOSA DI PAVIA. Rte. 33.

This celebrated Carthusian Monastery, the Charterhouse of Lombardy, was begun in 1396 by Gian Galeazzo Visconti of Milan, but not completed for over a century. Thus the nave is purely Gothic, while other parts of the interior show Renaissance forms, and the façade is early Renaissance (adm. 1 fr.) The church is remarkable for its rich marble façade, one of the most beautiful in Italy, and for the admirable paintings in its chapels, choir, and transept. It is indeed a perfect museum of painting and sculpture, and almost every object in it is worth attention. In the **left transept**, figures from a monument to Beatrice d'Este, by *Solari*; bronze candelabrum. In the **Old Sacristy**, reliefs and an altarpiece of ivory. In the **Choir**, handsome altar, inlaid stalls, and candelabra. In the **Lavatory**, a good fountain and a fresco by *Luini*. In the **right transept**, tomb of Giovanni Galeazzo Visconti, the work of several sculptors in the early 15th cent. In the **New Sacristy**, a fine Assumption by *Solario*, and paintings by *Montagna* and *Borgognone*. The **Great Cloister**, 412 feet long by 334 feet wide, is beautifully ornamented with terra-cotta, and surrounded by cells for the monks, only eight or nine of whom, however, remain in the monastery since the suppression of the order. The Certosa now belongs to the State, and is preserved as a national monument. It should not be left unseen by any visitor to Italy.

The celebrated battle of Pavia (24 Feb. 1525), in which Francis I

was taken prisoner, was fought in this neighbourhood.

CESENA (42,000). Rte. 83.

Near Rimini, is an ancient town with a fortress on a hill at its S.W. angle. The **Cathedral** has some good sculptures by the Lombardi family. The early Renaissance Library, built in 1452, still preserves its original internal arrangements (J.W. Clark, *The Care of Books*, Cambridge Press). In the same building is the **Picture Gallery**, containing a fine Presentation in the Temple by *Francia*, and some paintings by the school of *Mantegna* and *Innocenzo da Imola*. One mile distant is the Church of **S. M. del Monte**, worth a visit, and commanding an extensive view. It is attributed to Bramante.

CHIAVENNA (4100). Rte. 29.

An ancient town upon the *Mera*, is beautifully situated at the entrance to the *Val Bregaglia*. It was the Roman *Clavenna* (1100 ft.), and is the German *Clefen*. The church has an arcaded burial-ground, and there is an old font in the baptistery.

CHIETI (26,300). Rte. 85.

A hill town in the Abruzzi (1082 ft.), has some few ancient remains, but is chiefly remarkable as having given its Roman name (*Teate*) to the Order of the Theatines, founded by Paul IV, a former archbishop of the province, in 1555. The public gardens command an extensive view.

CHIUSI (6000). Rtes. 73, 75.

The ancient *Clusium*, was one of the cities included in the Etruscan league. It stands high (1305 ft.), and has some mediaeval walls. The *Etruscan Museum* contains many curious objects found in the neighbouring tombs, vases, cinerary urns of terra cotta, bronzes, etc. The *Cathedral*, dedicated to S. Mustiola, a local saint, is built up of ancient fragments, and has some fine old

columns. In the Sacristy are some beautifully illuminated service books.

Chiusi is chiefly visited for the sake of its **Etruscan tombs**, which lie scattered at a distance of 1 to 3 m. from the town. Guide at the Museum, with tariff of charges. The most interesting, when time is limited, are the *Deposito della Scimmia* (ape), N.E. of the town, which has paintings still preserved, and the Tomba del Granduca (20 min. further N.E.)

CITTÀ DELLA PIEVE (6700). Rte. 73.

A conspicuous hill town near Chiusi (1670 ft.), is noted as the birthplace of *Pietro Vannucci* (1446-1524), commonly called *Perugino*. In the Chapel of *S. M. dei Bianchi* is a large Adoration of the Magi in fresco, with letters from the master bargaining about the price of the painting. Other works of his are in the Cathedral, and in a church just outside the town.

CITTÀ DI CASTELLO (6000). Rte. 77.

Until 1870 a town of the Papal States, has some good Renaissance mansions, and a Cathedral which dates, in its present form, from the same period. It has a Romanesque campanile and a good 14th cent. doorway. A very early and interesting altar of silver, partly gilt, is preserved in the Sacristy. The **Pinacoteca** contains many works removed from desecrated or disused churches. There is a processional banner by Eusebio di San Giorgio, a copy of Raphael's (lost) Coronation of S. Nicholas of Tolentino, and two paintings attributed to *Luca Signorelli*. Here are also some terra-cotta reliefs of the Robbia school. Some of the other Churches are interesting.

CIVIDALE DEL FRIULI (3600). Rtes. 56, 58.

The ancient *Forum Julii*, with a 15th cent. **Cathedral** containing

many objects of historic interest. The restored *Baptistery* dates from the 8th cent., and in the *Sacristy* are preserved some relics of the same period. In the Church of **S. Martino** is an altar with reliefs of the 8th cent. The **Museum** comprises several collections of great value derived from Roman and early mediæval times, including the rich treasury formerly belonging to the Cathedral Chapter. The adjacent chapel of **S. Peltrudis** (8th cent.) contains stucco ornaments and figures of the period.

CIVITA CASTELLANA (4200). Rte. 73.

About 40 m. due N. of Rome (electric tram), has a modernised *Cathedral* with a beautiful portico of Cosmatesque mosaic of 1210. Examples of similar work may be seen inside the building. In the crypt are ancient columns. There are some rock-tombs of Etruscan date in the deep ravines which surround the town, which occupies the site of the Etruscan city of *Falerii*, destroyed by the Romans in B.C. 241 (where *Camillus*, who took it in B.C. 396, is said to have caused a schoolmaster, who offered to betray his pupils to the Romans, to be whipped by them for his perfidy) to which, as so often, the mediæval town returned. The fine citadel was erected by *Alexander VI* from plans by *Antonio da Sangallo* the elder.

4 m. N.W. lies **Falleri**, the Roman *Falerii*. The Roman town walls are extremely fine, and there are few more interesting ruins in Italy than those of the *Abbadia di S. Maria*, with its beautiful Cosmatesque portico of white marble.

S. Oreste, the best point for the ascent of (2 hrs.) **Soracte**, may be reached by the tram mentioned above from Rome direct.

CIVITA VECCHIA (12,000). Rtes. 72, 82, 85.

The seaport of Rome, has lost some of its importance to travellers

since the opening of the railway. Formerly it was a convenient stopping-place between Rome and Pisa, while many passengers embarked here on the voyage from Marseilles or Genoa to Central Italy. It is now the starting-point of the daily mail steamers to Sardinia. The *Port* was constructed in the reign of Trajan, and considerable additions and improvements have been made, from time to time, subsequently. The castle is an admirable building by Bramante and Antonio da Sangallo the younger. About 3 m. distant are some mineral springs called *Bagni di Trajano*, with considerable remains of Roman baths. On the foundations of the aqueduct erected under Trajan another has been constructed by which water is conveyed a distance of 23 m.

COMO (38,000). Rtes. 1, 28, 30.

Is a place of considerable commercial importance. Its situation, on the border of the lake of the same name, is very beautiful. It was an important Roman city, famous as the birthplace of the two Plinys. The **Duomo** is a handsome building of marble, commenced in 1396 and completed in 1732. The Gothic front is richly ornamented with carvings and reliefs. It has three entrance doors and a beautiful rose window. The remainder of the structure externally is of the Renaissance period, except the cupola, which is modern. The doorways and windows are profusely adorned with arabesques and pinnacles. The nave and aisles are Italian-Gothic; the choir is circular, and is adorned with Corinthian pilasters, surmounted by statues between the windows. In the nave are some fine paintings by *Luini* and *Gaudenzio Ferrari*, and in the sacristy by *Guido Reni* and *Paolo Veronese* (?). Several of the altars are very handsome, the district around Como having been long celebrated for its workers in ornamental marble.

S. Abbondio, the church with twin towers so conspicuous from the railway, is an extremely interesting and beautiful structure of the 11th cent. with double aisles. Beneath it is a still more ancient crypt. The interior is severe and plain, but the external ornamentation of the apse is rich and elegant. **S. Fedele**, with a pentagonal apse, nearer the Cathedral, has also preserved its Romanesque character, though modernised internally.

The other public buildings are the *Broletto*, or town hall, a handsome building of the early 13th cent.; the *Liceo Imperiale e Reale*, containing a natural history collection, reading-rooms, etc.; the *Palazzo Giovio*, containing a library and an antiquarian collection. The mediaeval town wall is well preserved, and there are scanty traces of that of the Roman period. Funicular railway to Brunate (p. 4), 2350 ft. (with hotels).

CONEGLIANO (10,000). Rte. 56.

Near the foot of the Italian Alps, has a large Castle, and some houses with painted fronts. In the **Cathedral** is a Virgin and Child with saints by *Cima da Conegliano*, who was born here (1517).

CORI (7000). Rte. 81.

Guide, 2 fr. Horse, 2 fr. an hour.

The ancient *Cora*, with considerable remains of polygonal walls, and two interesting temples. The Church of **S. Oliva** has some ancient columns, some curious 16th cent. paintings, and a fine two-storied cloister. Higher up is the Church of *S. Pietro*, with eight columns belonging to a **Temple of Hercules** (so called). Fine view. In a street leading back into the lower town are two well-preserved Corinthian columns of a **Temple to Castor**. Lower down are some large cisterns. Outside the S. gate of the city is the ancient *Ponte della Catena*, a bridge thrown boldly

across a deep gully, and constructed of tufa blocks. Near the gateway are some remains of the polygonal town wall. Path hence to Norba (p. 37) in about three hrs.—a fine walk. The descent may be made direct to Ninfa (steep)—1 hr. or less.

CORNETO (5000). Rte. 72.

A town of the *Maremma Romana*, stands probably on the site of the Etruscan *Tarquini*, and is celebrated for its painted Tombs. The *Custode* of the interesting Museum keeps the keys, and charges 5 fr. for showing them. A visit to the entire series will occupy about 4 hrs., but five or six will give a better idea than is obtainable in any other way of Etruscan art life and its connection with Greece. The best are the Grotto del Triclinio (archaic), del Tifone (more recent, with Latin as well as Etruscan inscriptions), dell' Orco, and del Barone.

The ecclesiologist will discover that the churches also of Corneto are of extreme interest, though few travellers spare the time to examine them. *S. Maria in Castello* is a 12th cent. building of admirable design, with many curious features; while several of the smaller churches, though partly modernised, have Romanesque remains. The fine Gothic Palazzo Vitelleschi should be explored throughout.

CORTONA (3500). Rte. 73.

One of the most interesting of the hill towns in Central Italy, was enrolled among the twelve cities of the Etruscan league, and bore an active part in the wars of the Middle Ages. It was the birthplace, after 1450, of Luca Signorelli, and contains several of his works.

The carriage road from the station ascends the steep hill in curves, and enters the city at a Public Garden, to the right of which is the 15th cent. Church of **S. Domenico**. It contains a Virgin and Child by *Fra Angelico*, and another by *Luca Signorelli*.

Following the long street which intersects the town we reach the Piazza, to the right of which, a little farther on, is the *Pal. Pretorio*, containing the **Etruscan Museum** (fee to the custodian). Here is a remarkable lamp with curious ornamentation. A painting on slate, representing one of the Muses, is not ancient. The collection also comprises bronzes, vases, and funeral urns.

Continuing N.W., at the end of the street is the **Cathedral**, a fine early Renaissance, partly modernised, building with a very originally treated Last Supper and several other paintings by *Luca Signorelli*. Opposite the Cathedral is the **Baptistery**, which contains three beautiful works by *Fra Angelico*.

Returning to the Museum, a street leads N. to the *Porta Colonia*, outside which are some well-preserved courses of Etruscan walls. A rough path may be followed E. from the gate towards the fortress which crowns the hill (2130 ft.). Before reaching it, another gate leads into the town close by the Church of *S. Margherita*, until recently a most beautiful and interesting structure of the Pisan school, now spoilt by tasteless restoration. The sculptures of the tomb of the saint (1362) are fine. Magnificent view. Descending hence by tortuous lanes, we reach the Church of *S. Niccolò*, which contains a badly restored fresco and an admirable picture by *Luca Signorelli*, painted as a church banner for processions. On the one side is a Virgin and Child with saints; on the other a Pietà with saints and angels.

Once more returning to the Museum, a street descends by the Church of *S. Agostino* to the gate of the same name, from which the station may be reached by a short cut in about $\frac{1}{2}$ hr. On the way we may visit the *Grotta di Pitagora*, the chamber (without the mound of earth which once covered it) of an

Etruscan tomb, and the early Renaissance church of the *Madonna del Calcinaio* by Francesco di Giorgio of Siena.

CREMA (9600). Rte. 42.

A busy little town, has a **Cathedral** with a good front of the 12th cent., a lofty campanile, and a painting by *Civerchio*. Nearly a mile distant is the Church of *S. M. della Croce*, a building of the early Renaissance period, with paintings by *Campi*.

CREMONA (37,000). Rtes. 42, 46, 51, 60.

An ancient Roman town dating back to B.C. 218, has been many times destroyed and restored during the various internecine wars. It is chiefly celebrated for the manufacture of its far-famed violins and violas, made by the two *Amati* (1510-1684), *Guarneri* in the 17th cent., and *Stradivari* (1644-1728). In the Piazza del Comune is the *Torrazzo* (397 feet), said to be the highest tower in Italy. The **Cathedral** was built between 1107 and 1190, in the German-Lombard style, and has a fine W. front, ornamented with columns; its walls are covered with frescoes of the Cremona school (especially by the *Campi* family), the most remarkable of which are three scenes from the Passion by *Pordenone*. On the pulpits are some reliefs from an old altar. In the choir are handsomely carved stalls. Besides the Cathedral there are several churches of considerable interest. Most of them contain paintings by artists of the local school. Other buildings worth notice are the *Palazzo S. Secondo*, the *Pal. Crotti*, the *Pal. Stanga*, and the *Pal. Dati*, now part of a hospital. The museum contains some paintings by local artists and interesting objets d'art.

Half an hour's walk outside the Piazza Venezia, E. of the town, is the Church of *S. Sigismondo*,

adorned with very celebrated paintings by the *Campi*. The place may be reached by tramway.

CUMAE (p. 154).

EMPOLI (20,300). Rtes. 70, 73, 75.

In the valley of the Arno, is celebrated in Italian history as a place which the Ghibelline faction, in 1260, proposed to make the capital of the Republic instead of Florence, which was to be utterly destroyed. It was the birthplace of the painter *Jacopo Chimenti* in 1554.

The broad street leading from the station ends in a large Piazza, just before reaching which the Via Giuseppe del Papa turns off to the left. Following it for 5 min. we reach the principal Piazza with a fountain in its centre, and on its E. side the **Collegiata**. The W. front is of striped white marble and Prato serpentine, in the Tuscan style of the 12th cent. The interior has been modernised, but in two adjacent rooms opening out of the left transept has been arranged a very interesting **Gallery** of local paintings and sculptures, from disused or desecrated churches.

At the end of the first room on the right is a marble statue of St. Sebastian by *Rossellino* (1455), between two angels by *Raffaele Botticini*. In front of the altar, pavement of tiles (school of *Luca della Robbia*). To the left, SS. Andrew and John the Baptist, by *Botticini*. In the second room, SS. Jerome and Sebastian, by *Botticini*; medallion of the Virgin and Children with angels, of the *Robbia* school; and St. Anselm with four saints, by *Andrea della Robbia*. Virgin and Child (unvarnished) and the Virgin between two bishops, both of the *Robbia* school. Virgin and Child with four saints, by *Cicco da Gambassi*. Virgin and Child, a relief by *Mino da Fiesole*; above it, medallion of God the Father, in *Robbia* ware. Virgin and Child

with four saints, by *Lorenzo Monaco*, and several other early paintings.

In the Church of **S. Stefano** is an Annunciation in marble, by *Rossellino*.

On the S. side of the Collegiata is a small *Baptistery*, with a curious 15th cent. font, shaped like an urn. S. Maria a Ripa (outside the town) contains other works by the Della Robbia.

ESTE (10,700). Rte. 51.

The Roman *Ateste*, is pleasantly situated beneath the *Monte Cero*, at the southern extremity of the range of the Euganean hills. The *Rocca*, or Castle, built in 1343, was a fine mediaeval fortress, and long the chief residence of the noble family which took its name from the place, but it is now in ruins. The Church of *San Martino* has a leaning tower. From the *Porta Vecchia* rises a handsome belfry tower and a curious clock of great size. In the *Pallazzo Mocenigo* is the museum of antiquities (objects from Roman and pre-Roman tombs, very important for archæologists).

FABRIANO (9600). Rtes. 83, 84.

A busy town in Umbria with paper factories, has a small Museum containing antiquities and pictures. In several of its churches are good paintings by pupils and followers of *Gentile da Fabriano*.

FAENZA (21,800). Rtes. 67, 83.

Is best known as the seat of an important industry—the manufacture of *fayence* (majolica), in the 15th cent. The **Cathedral** is a handsome Renaissance building, with a sculptured tomb by *Benedetto da Majano*, and a good painting by *Innocenzo da Imola*. In the Municipal Gallery are some specimens of statuary and painting of the Renaissance, and a collection of maiolica. S. Michele is a tasteful early Renaissance building. The Chiesa della Commenda outside the town

contains a fresco of the Virgin and Child with saints, by *Girolamo da Treviso*.

FANO (10,500). Rte. 83.

A walled town on the Adriatic, the ancient *Fanum Fortunæ* (Temple of Fortune) has a *Triumphal Arch* dedicated to Augustus, but enlarged in the 4th cent. In the **Cathedral** are some damaged frescoes by *Domenichino*. **S. M. Nuova** has good paintings by *Perugino* and *Giov. Santi*. By the latter there is also a fine painting in the Church of *S. Croce*. At **S. Francesco** are the tombs of Pandolfo III Malatesta (1460), and his wife (1413). *S. Paterniano* and *S. Agostino* have paintings by *Guercino*. The Gothic Palazzo della Ragione (1299) contains the theatre.

FERENTINO (12,000). Rte. 82.

A hill town between Rome and Naples (1465 ft.), retains a considerable portion of the ancient walls, belonging to the Roman *Ferentinum*. The *Porta Sanguinaria* on the S.E. is finely preserved, and so are other gates and posterns. The lower part of the walls is of polygonal work, the upper of rectangular blocks, but both styles belong to the same date, and in all probability to the Roman period (2nd or even 1st cent. B.C.). In the highest part of the town rose the acropolis; its massive substructions (especially fine on the S.) support the episcopal palace, and bear inscriptions of the 1st cent. B.C. The Romanesque cathedral has recently been well restored. *S. Maria Maggiore* is a remarkably fine Gothic church.

FERMO (20,500). Rte. 83.

An ancient city, the Roman *Firmum Picenum*, standing high above the plain, and overlooking the Adriatic Sea. In the **Municipio** are preserved some inscriptions and fragments of sculpture. Remains of a Roman theatre and of large

cisterns exist, and a small fragment of the ancient Cyclopean town wall (the rest is mediaeval). In the upper part of the city stands the 13th cent. **Cathedral**, with a very early and interesting crypt.

FERRARA (81,000). Rtes. 50, 61.

The ancient *Forum Alieni*, situated in a low marshy plain near the right bank of the Po, may be described as a city that has seen better days. At the present time its walls hang about it like a girdle on a body which has shrivelled and shrunken away from it. The main streets of the city, however, are broad and well paved, and flanked with good houses and shops which give it a thriving air, in spite of the fact that it contains four-fifths of its former population. But the remainder of the town consists of narrow lanes and deserted mansions, while many streets near the walls are disused and grass-grown. Ferrara is famous both in history and in art, and is the parent of many distinguished children. It was the stronghold of the great Este family, near akin to our own Royal House. Its School of Painting embraces names such as *Cosimo Tura*, *Ercole Grandi*, *Lorenzo Costa*, *Dosso Dossi*, and *Garofalo*. It has given refuge to such pioneers of religious liberty as Calvin, and it was the birthplace of Savonarola. Ariosto spent his youth here, and Titian occasionally found employment in the town. The University of Ferrara, founded in 1264, had a high repute for its Schools of Medicine and Jurisprudence. The Hospital of *St. Anna* is the scene of Tasso's imprisonment. Byron at one time lived here, and described in his *Parisina* a ghastly episode in the history of the Este family.

In 1849 the Austrians took possession of the town, but were compelled to abandon it at the commencement of the Italian campaign in June 1859.

In April 1860, Ferrara with the

State of which it is capital, was formally annexed to the kingdom of Italy under Victor Emmanuel.

The **Castello**, or Castle of the House of Este, a huge square building with towers at its angles, is the most conspicuous and picturesque feature of the city. It is surrounded by a moat, generally half-full of water. It was the residence of the Dukes of Este, and afterwards that of the Papal Legate, but is now used by the municipality for their offices, and the Telegraph Office is also in it. It was garrisoned by the Austrians in 1859. Entrance is obtained by ringing at the door facing the Piazza. The rooms shown are the *Sala del Consiglio*, the *Sala di Napoli*, and the *Sala dell'Aurora*, each containing frescoes of great merit—attributed to *Dosso Dossi*. Those in first and second rooms are illustrative of the Ancient Games. In the last room are Dawn, Midday, Evening, and Night. In a small room adjoining these are three frescoes attributed to *Titian*. The custodian shows the damp and gloomy dungeons in which Parisina and Hugo were confined, and points out the place of their execution.

The **Cathedral** has a very remarkable W. front of the 12th cent. in the Lombard style, the upper part being a century later. Its triple arcade is most effective, and the reliefs and other sculptures are worth close examination. The visitor should not omit to notice the S. side of the building. The interior was altered in 1712. In the chapels are several paintings by *Garofalo*, and over the choir a celebrated fresco of the Last Judgment by *Bastianello*. A chapel on the left has a beautiful Coronation of the Virgin, by *Francia*. In the transept are some bronze figures by *Baroncelli*, and terra-cotta works by *Alfonso Lombardi*. The lofty Renaissance campanile is fine.

Nearly opposite the Cathedral is the *Palazzo della Ragione*, a fine brick building in Venetian-Gothic of the 14th century.

The *University*, founded in 1264, has fallen from its high repute as a School of Medicine and Jurisprudence, and is now attended by a mere handful of students. It has a really remarkable library, rich in MSS.

The house in which Ariosto was educated, and that in which he lived during his latter years, known by the names respectively of the *Casa degli Ariosti* and the *Casa d'Ariosto*, are shown to strangers. The latter is now ranked among the national monuments.

The *Casa Guarini*, a house occupied by the author of the *Pastor Fido*, is still inhabited by the marquis of that name.

S. Francesco, a brick church of the early Renaissance period, standing in a small grass piazza, is remarkable for its numerous domes, and for a curious echo. It contains a fresco of the Betrayal by *Garofalo*, and a frieze by *Girolamo da Carpi*.

S. Maria in Vado is an altered basilica of architectural interest, with a flat roof and frescoes by *Bononi*.

The **Palazzo Schifanoja** (small fee) is celebrated for its important frescoes by pupils of *Cosimo Tura* and by *Francesco Cossa*. They represent the Signs of the Zodiac and various allegories, but are considerably damaged. The fine saloon in which they are contains illuminated choir books. The *Sala degli Stucchi* has good decorations in stucco, and contains a collection of antiquities, coins, and Renaissance medals.

In the **Palazzo dei Diamanti**, a fine building faced with lozenges in stone, is the **PICTURE GALLERY**. (Open daily, 10 to 4; adm. 1 fr.) Many of its paintings are of great interest, but have been freely restored.

ROOM II.—*Pellegrino Munari*, Virgin and Child with saints.

ROOM III.—*Ercole Grandi*, Nativity. *Cosimo Tura*, St. Jerome. *Garofalo*, Adoration of the Magi.

ROOM VI.—The same subject by

Garofalo. *Mazzolino*, Nativity with two saints. *Cottellini*, Virgin and Child with saints. *Dosso Dossi*, St. John the Evangelist.

ROOM VII.—*Garofalo*, Virgin and Child, with saints and donors below. *Ercole Grandi*, St. Sebastian. *Carpaccio*, Death of the Virgin.

ROOM VIII.—*Dosso Dossi*, Annunciation.

ROOM IX.—*Dosso Dossi*, Large altar-piece in compartments—Virgin and Child with four saints.

There are many other 16th cent. fine palaces in the town, some of them containing paintings and stucco decorations by artists of the local school, works by whom will also be found in others of the churches.

S. Giorgio, outside the Porta Romana, has a beautiful 15th cent. tomb by *Ambrogio da Milano*.

FLORENCE (200,000). Rtes. 60, 67, 70, 71, 73-75. Map, p. 106.

The Italian *Firenze*, is intersected by the *Arno*, which divides it into two unequal parts, the larger being on the north side of the river. The stream varies here in width from about 100 to 150 yds. In shape an irregular pentagon, Florence was formerly enclosed by walls of about 6 m. in extent, but these have been removed and supplanted by handsome public ways, beyond which lie thickly peopled suburbs, scarcely to be distinguished from the city, and further beyond, a lovely, fertile, and salubrious neighbourhood, encircled by sloping hills, and studded with picturesque villas and fruitful vineyards and gardens. Five of the ancient gates that gave admission through the ramparts have been spared, and are being carefully preserved. Florence and her environs, viewed from the heights of Fiesole, appear but one vast city. Many causes render this city a

most attractive place of residence to foreigners—a lovely country and healthful climate, cheap living, and the universal courteous intelligence of the people, united to the immense sources of interest possessed by the city in her grand historical monuments and collections of art.

The *Arno* is crossed by six BRIDGES, including two modern suspension bridges at the extremities of the city. The oldest is the *Ponte alle Grazie*, built in 1237. The next below it is the *Ponte Vecchio*, which is covered with shops, mostly of goldsmiths. Above is a gallery which serves as a passage between the Uffizi and Pitti Palaces. This bridge, constructed in 1362, stands on the site of a Roman bridge. Next is the *Ponte S. Trinità*, rebuilt in 1567, and remarkable for its elegance. The next bridge is *Ponte alla Carraja*, rebuilt in 1559.

There was a primitive settlement on the site of Florence; but its importance in Roman times begins with the prolongation of the high-road (the *Via Cassia*) in 187 B.C. In B.C. 90, both it and *Faesulæ* (*Fiesole*) received the Roman municipal franchise, and they became military colonies under Sulla. The Roman town lay N. of the present *Ponte Vecchio*. A colony of Roman soldiers was sent thither by Octavianus, after the victory of *Perusia*. Little more is known of it under the Empire, and hardly any remains exist of that period, except some relics of an amphitheatre, and a few inscriptions. Christianity was established here in the 3rd cent., and early in the 4th a bishop of Florence attended a Council at Rome. In the beginning of the 12th cent. the city had risen into importance through the industry and enterprise of its inhabitants, who then possessed commercial establishments in the Levant, France, and other parts; and had become money-changers, money-lenders, jewellers, and goldsmiths. After a long and bitter struggle be-

tween the Guelphs and Ghibellines, at the latter end of the 14th cent., the wealthy family of the Albizzi became chief rulers in Florence.

These, again, were overthrown in 1434 by Cosimo de' Medici, a popular citizen and princely merchant, who assumed the first place in the State. On the fall of the Republic in the 16th cent., a member of a lateral branch of the Medici—the line of Cosimo having become extinct—was created by Charles V Grand Duke of Florence.

The ducal dynasty of the Medici continued to rule till the year 1737, when, becoming extinct, it was succeeded by Francis of Lorraine, afterwards Emperor of Austria. From this period the history of Florence merges into that of Tuscany, until its amalgamation with the kingdom of Italy. Among the illustrious men it produced were Dante, Petrarch, Boccaccio, Guicciardini, Lorenzo de' Medici, Galileo, Michel Angelo, Leonardo da Vinci, Benvenuto Cellini, Andrea del Sarto, and Amerigo Vespucci.

Restaurants. — *Capitani*, Via Tornabuoni; *Doney*, Via Tornabuoni; *Gambrinus*, Piazza Vitt. Emanuele (German); *Melini* and *Tazza d'Oro*, both in the Via Calzaioli (Italian); *Boncianni*, Via Panzani.

Cab Fares. — *For a course within the city.* — By day, 1 fr.; by night, 1 fr. 50 c.

By the hour (all'ora) within the city. — For the first $\frac{1}{2}$ hr. by day, 1 fr. 20 c.; by night, 1 fr. 50 c. For the second $\frac{1}{2}$ hr. by day, 80 c.; by night, 1 fr. For every additional $\frac{1}{2}$ hr. by day, 75 c.; by night, 1 fr.

By the hour outside the city. — For the first $\frac{1}{2}$ hr., 2 fr. For every additional $\frac{1}{2}$ hr., 1 fr.

Omnibus. — From the Piazza della Signoria to all parts of the city. Fare 10 c.

Tramways. — (1) From the Piazza dei Giudici, round the city by the

Lungarno and the *Viali* to the Piazza degli Zuavi, near the Cascine.

(2) From the Piazza della Signoria by the Via Ghibellina to the Viale Duca di Genova.

Outside the city. — (1) From the Piazza del Duomo (S. side) to Fiesole, Settignano, Rovezzano, and S. Miniato.

(2) From the Station to the Cascine and Prato.

(3) From the Porta Romana to Gelsomino and the Certosa.

(4) From the Piazza Signoria to the Piazzale Michelangelo, Torre del Gallo, and Gelsomino, connecting with No. (3).

There are other lines, only useful to the inhabitants of neighbouring villages.

Post Office. — Central office, Piazza degli Uffizi, open 8 a.m. to 9 p.m. Branch offices at the railway station, and elsewhere.

Telegraph Office. — 12 Via del Proconsolo (Palazzo Nonfinito), always open.

Money Changer. — *Fioravanti*, Via dei Cerretani.

Bankers. — *French & Co.*, 14 Via Tornabuoni; *T. Cook & Sons*, 10 Via Tornabuoni; *Maquay*, 5 Via Tornabuoni; *Haskard & Sons*, 3 Piazza S. Gaetano (Palazzo Antinori).

Consulate. — British, Via Tornabuoni; United States, 10 Via Tornabuoni.

English Churches. — **HOLY TRINITY**, Via Lamarmora (Rev. A. A. Knollys, M.A.). Sun.: H. C., 8.30 and 12.15; M., 11, and E., 5.30. Holy Days: H. C., 8.30; M., 10.30. Week Days: Litany on W. and F., 10.30. **St. MARK'S**, Via Maggio (Rev. H. Tanner). Sundays: H. C., 8.30, and 1st S. in month after M.; M., 11, and E., 5. Holy Days: H. C., 8.30; M., 10. Week Days: H. C., 8.30, daily, except on Mondays and Saturdays. M., 10, and E., 5, except on Mondays and Saturdays. *American Episcopal Church.* **St. JAMES'**, Piazza del Carmine (Rev. H. A.

Venables). Sundays: H. C., 8.30 and 12.15; M., 11, and E., 4.30. Holy Days: H. C., 8.30; M., 11. Week Days: Litany on W. and F., 11. For *English Roman Catholics*: S. Giuseppe, Via S. Catarina. *Presbyterian*: 11 Lungarno Guicciardini (Rev. J. R. MacDougall). Sundays: M., 11, and E., 5.

Cycles.—*Alberti*, Via dei Pucci—at the Châlet in the Cascine.

Nurses.—English Nursing Sisters (Little Company of Mary) at Fiesole (cf. p. 203).

English Hospital.—*Villa Regina Natalia*, 48 Via Bolognese.

Physicians.—*Dr. Paggi*, 12 Via Nazionale, speaks English. English practice.—*Dr. A. Coldstream*, 24 Lungarno Amerigo Vespucci; *Dr. Thomas Henderson*, 22 Via Cavour. *Sir H. Adcock*, C.M.G., Villino St. Francesco, Via di Marignolle; *Dr. E. A. Gates*, Via Palestro A.; *Dr. Annie M. Gurney*, Hotel Berchielli; *Dr. Montagu Lomax*.

Dentists.—*Messrs. Dunn*, 9 Via Tornabuoni; *Dr. A. V. Elliot*, 10 Via Tornabuoni; *Dr. Schaffner*, 8 Via Cerretani.

Chemists.—*Roberts & Co.*, 17 Via Tornabuoni; *Münstermann*, 15 Borgo Ognissanti.

Baths.—17 Corso Vittorio Emanuele and 50 Lungarno Amerigo Vespucci; *Pepini*, 16 Borgo SS. Apostoli; *Franceschi*, 19 Via della Vigna Nuova and 28 Via Parione.

Public Libraries.—*Nazionale*, in the Uffizi; *Laurenziana*, at S. Lorenzo; *Marucelliana*, 45 Via Cavour; *Riccardiana*, in the Palazzo Riccardi, Via Ginori.

Circulating Library and Reading-room.—*Vieusseux* Via dei Vecchietti. This library contains a large number of books by English and French authors. *Paggi*, 15 Via Tornabuoni.

Theatres.—*La Pergola*, 12 Via della Pergola, opera; *Pagliano*, 5 Via del Fosso, opera; *Nuovo*, 37 Via Bufalini, comedy; *Niccolini*,

1 Via Ricasoli, comic opera and comedy; *Arena Nazionale*, 15 Via Nazionale, an open-air theatre, operetta and comedy.

Cafés.—*Doney*, Via Tornabuoni; *Gambirinus*, Piazza Vittorio Emanuele; *Giacosa*, Via Tornabuoni.

Confectioners.—*Doney*, 16 Via Tornabuoni; *Gilli*, 10 Via Calzajoli; *Del Buono*, 8 Via Cerretani.

Provisions, etc.—*Anglo-American Stores*, 41 Via Cavour.

English Tea-rooms.—*Albion* (kept by English ladies), Via dei Vecchietti; *Dijerini* (1st floor). Next door to the Albion.

Photographs.—*Alinari*, 20 Via Tornabuoni; *Brogi*, 1 Via Tornabuoni.

Booksellers.—*Loescher*, Via Tornabuoni; *Paggi*, 15 Via Tornabuoni; *Flor & Findel*, Lungarno, by the Ponte S. Trinità; *Bemporad*, Via del Proconsolo (Italian); *Brogi*; *Gianninni*; *Seeber*; *Torroni*; *Bocca frères*; *Lumachi*; *Pineider*; *Vieusseux*; *Olschki*; *Voynich* (the last two for old books).

Public Galleries.—Open from 10 a.m. to 4 p.m., except on the following days:—Jan. 1; Jan. 6 (Epiphany); Jan. 8 (Queen's Birthday); Easter Day; Ascension Day; Corpus Domini; 1st Sunday in June (Festa Nazionale); June 24 (St. John's Day); June 29 (SS. Peter and Paul); Aug. 15 (Assumption); Sept. 8 (Birthday of the B.V.M.); Nov. 1 (All Saints' Day); Nov. 11 (King's Birthday); Dec. 8 (Feast of the Conception); Christmas Day. On Sundays the Galleries are open free from 10 till 2.

Adm. 1 fr.—Uffizi, Pitti, Accademia delle Belle Arti, Bargello, Convent of S. Marco, Museo Archeologico, Medici Chapel.

Adm. 25 c.—Cenacolo di Foligno, Cenacolo S. Salvi, Cenacolo di S. Apollonia, Cloister of the Scalzo, Cenacolo of Ghirlandajo, S. Maria Maddalena de' Pazzi. The last two are only open from 12 to 4.

The Casa Buonarroti is open daily from 9 to 3, except on Festivals and Sundays. Free on Mon. and Thurs.

Important sights, when time is limited : — Duomo, Baptistery, Uffizi, Pitti, S. Maria del Carmine, S. Maria Novella, S. Marco, Accademia delle Belle Arti, Annunziata, Bargello, S. Croce, and S. Miniato.

Lectures. — In galleries, etc., *C. E. Johnstone*, B.A. Oxon., Hotel Chapman.

Central Florence.

The chief monument of the city is the **DUOMO**, or Cathedral of **Santa Maria del Fiore**, erected on the site of the old Church of *S. Reparata*. The Florentines having resolved on erecting a monument which, for architectural splendour and proportions, should outvie all preceding structures, the honour of preparing the design was intrusted to *Arnolfo di Cambio*. The first stone was laid in 1296. After the death of Arnolfo in 1301, *Giotto* superintended the works down to 1336; and many eminent architects were employed before this splendid edifice was completed. *Brunelleschi*, the last, conceived and erected the grand cupola, so much admired by Michel Angelo as to have served him as the model for that of St. Peter's. The church was consecrated in 1436. A few years later the lantern was added; and in 1471 the cross was placed on the summit with great rejoicing. The modern façade is after a design by *De Fabris*; it was not completed until Dec. 1887. The most beautiful portal is on the N. side; above the doorway is a Madonna by *Nanni di Banco*, a graceful example of the work of the early sculptors of the Renaissance.

The walls are of brick, encrusted with black and white marble, and its floors are paved with the same material, of various colours; it is also adorned, both within and

without, with marble statues. The dimensions of the Cathedral are as follows :—556 ft. in length, and 342 ft. in breadth. The dome is 300 ft. (with the cross 352 ft.) high.

The cupola, which is wider than that of the Pantheon at Rome, and consequently wider than that of St. Peter's, was the first double cupola raised in Europe.

The INTERIOR is somewhat disappointing. In comparison with other great Italian churches, it seems cold and bare, though it is not lacking in a certain austere and stately beauty. Some of the most exquisite of the works of Florentine sculptors that once adorned it have now found a home in the OPERA DEL DUOMO. If, however, it is not as rich in the precious things of art as the Cathedrals of Orvieto or Siena, or even as S. Maria Novella and S. Croce in this city, there are few places to whose walls cling such a wealth of varied historical associations. Here assembled, in 1439, the great Council to promote the reunion of the Greek and Latin Churches. Here, at the time of the Pazzi conspiracy, Archbishop Salviati gave the signal for assassination by the elevation of the host. Here Savonarola, "the Samuel of the Florentine theocracy, swayed all Florence from the pulpit."

On the W. WALL are two interesting pictures by early realists. That on the right of the entrance is a portrait of the condottiere, Niccolò Tolentino, by *A. del Castagno*; that on the left is the portrait, by *Paolo Uccello*, of another condottiere, Sir John Hawkwood, an Englishman. "The foreshortening of the horse," says Woltmann, "is very masterly." In the S. AISLE are monuments to Brunelleschi, Manetti, Giotto, and Ficino, the head of the Platonic Academy. Giotto's monument is by *Benedetto da Majano*.

The windows in the drum of the dome are after designs by *Ghiberti*, *Donatello*, and *Uccello*. Over the door of each sacristy is a relief by

Luca della Robbia. Behind the choir is an unfinished Pieta by *Michel Angelo*. The TRIBUNE OF S. ZENOBIO is to the E. of the choir. In a subterranean chapel is a shrine by *Ghiberti*, which contains the body of this Florentine saint. The bronze doors of the N. SACRISTY are by *Luca della Robbia*. The graceful children on the cabinets in this sacristy are the work of *Giuliano da Majano*.

In the LEFT AISLE, near the N. door, is an allegorical picture by *Domenico di Michelino* (1465), containing a portrait of Dante, and a statue of Poggio Bracciolini by *Donatello*.

The Campanile was commenced by *Giotto* in 1334. "The great and dear master," as he was styled by the Government of the day in a still existing document, built only the lowest story. On his death, in 1336, *Andrea Pisano* took up the work; but some of the most beautiful features of "the shepherd's tower" are due to *Francesco Talenti*, *Andrea's* successor.

The height of the Campanile is 292 ft. Its lowest storey is adorned with two rows of reliefs, originally designed, says *Ghiberti*, by *Giotto*. Those on the W., S., and E. sides are the work of *Andrea Pisano*, and those on the N. side were carved by *Luca della Robbia*. "On this beautiful tower," says *Lübke*, "the history of man's development is set forth in a series of small reliefs, spiritedly executed and harmonious in treatment." The storey above is adorned with statues. On the W. side are four figures, three of which are by *Donatello*, St. John Baptist (?), the so-called David known as the Zuccone or bald head, and the prophet Jeremiah. There is a good view from the top of the Campanile. (Adm. 50 c.)

The Baptistery. To the W. of the Duomo lies the ancient Church of *San Giovanni*, where for many centuries Florentines have been

baptized. It was, until 1128, the cathedral of Florence. The existing edifice, probably founded in the 7th or 8th cent., was remodelled towards the close of the 11th cent. A little more than a century later the gallery was added, and, at the close of the 13th cent., *Arnolfo di Cambio* completed the encrustation of the exterior with marble, in accordance with the original design.

The beautiful BRONZE DOORS were put up in the 14th and 15th centuries. That on the S. side is the work of *Andrea Pisano*. The subjects of the reliefs are the eight Christian virtues and six scenes from the life of St. John the Baptist. In 1336 this door was placed on the E. side of the Baptistery. It was moved in 1452 to make room for *Ghiberti's* second door. Above the doorway is the Beheading of St. John, by *Danti*, a pupil of *Sansovino*. The doors on the N. side are the work of *Ghiberti*, who completed them in 1424. On them are represented the four Evangelists, the four great Fathers of the Church, and twelve scenes from the life of Christ. The bronze group above this portal, the Preaching of St. John, by *Rustici*, is a good example of 16th cent. sculpture. The doors on the E. side, facing the façade of the Duomo, were finished by *Ghiberti* in 1452. *Michel Angelo* is said to have remarked that they were fit to be the gates of Paradise. The reliefs illustrate some great events in O.T. history. Above the doorway is the Baptism of Christ, by *Sansovino*. The porphyry columns on this side of the church were given by the Pisans to the Florentines, in 1117; because, at the time that the former were engaged in fighting against the Moors of Majorca, the latter had protected Pisan territory from the attacks of the Lucchese. On these columns was formerly suspended the celebrated chain with which the Pisans, in 1406, attempted to close up their harbour against the Florentines

and Genoese, and which was afterwards brought to Florence as a trophy of victory. It has been restored to Pisa, and is now in the Campo Santo.

The INTERIOR contains some interesting mosaics. Those in the choir are by *Fra Jacopo* (1225); those in the dome were once believed to be the work of *Andrea Tafi*; but Milanese has shown that there are strong reasons for doubting the correctness of this attribution. They have been much restored. The dome is part of the original structure, and the interior is influenced by classical models. On the tomb of the anti-pope Baldassare Cossa (John XXIII, *d.* 1419) is a recumbent figure by *Donatello*. The Baptistery also contains a wooden statue of St. Mary Magdalen by *Donatello*.

The **Opera del Duomo**, also known as the **Museo di Santa Maria del Fiore**, is on the E. side of the Piazza. Over the entrance is a bust of Cosimo I. The Museo contains, amongst other works of art, the silver altar (1366-1480) made for San Giovanni, and the two organ galleries of the Cathedral, both of singular beauty, the one by *Luca della Robbia* and the other by *Donatello*. There are also many drawings and models for the Cathedral and its façade.

We now retrace our steps in the direction of the Campanile. As we proceed along the S. side of the Piazza, we pass the **Sasso di Dante**, where, according to a popular tradition, the poet was accustomed to sit on summer evenings. It is marked by a marble slab built into a house (No. 29).

On the same side of the Piazza, opposite the Campanile, is the **Oratory of the Misericordia**, founded in 1326, and united with the other charitable confraternity of the Bigallo in 1425. The brothers of this lay Order include men of all classes and occupations. They may be frequently seen in

the streets in their black habits. It is their office to minister to the sick and destitute, and to assist at funerals.

Further on still, at the corner of the busy Via Calzajoli, stands the little loggia of the **Bigallo**, built in 1352-58. The institution to which it belongs was founded about 1290, for the extirpation of the Paterine heresy. Afterwards S. Antonino made it the headquarters of a philanthropic guild.

We turn into the Via Calzajoli. In the third street on the left, the Via Dante Alighieri, is the restored **Casa di Dante**, in which the poet was born. It is open on Wed. and Sat. from 10 to 3.

On the W. side of the Via Calzajoli is the Church of **Or San Michele**, so called from a grass-plot (*orto*), which once occupied the ground.

In the year 1284 an open loggia, with a granary above it, was built on the site of the old Church of S. Michele. This building was burnt down in 1304, but another similar structure was erected on the spot, by an unknown architect, in 1336. In 1349 an oratory was placed in the new loggia to commemorate the expulsion of the tyrant, Walter of Brienne. It was in 1380 that *Simone Talenti* began to fill up the arcades and to give the building externally something of the appearance of a palace. The various trade guilds were invited to contribute statues for the adornment of the exterior of the church.

We look first at the statues on the N. SIDE, beginning at the N.E. corner—1 St. Peter, *Donatello* (Butchers). 2 St. Philip, *Nanni di Banco* (Tanners). 3 Four saints by *Nanni di Banco* (1408) (Iron-workers, Carpenters, and Masons). 4 St. George; a reproduction in bronze of the statue by *Donatello*, which is now in the Bargello (Armourers). W. SIDE: 5 St. Matthew, *Ghiberti* and *Michelozzo*, with an Annunciation above by *Niccolò Aretino* (Money-changers). 6 St. Stephen, *Ghiberti*

(Cloth-weavers). 7 St. Eligius, *Nanni di Banco* (Farriers). S. SIDE: 8 St. Mark, *Donatello* (1413), an early work (Flax-spinners and Hatters). 9 St. James, *Ciuffagni* (Furriers). 10 Madonna by *Ferrucci*, now in the church (Apothecaries). 11 St. John, *Baccio di Montelupo* (1515) (Silk-weavers). E. SIDE: 12 St. John the Baptist (1414), *Ghiberti* (Cloth-importers). 13 Christ and St. Thomas (1483), *Verrocchio* (Guild-magistrates). 14 St. Luke, *Giovanni Bologna* (1562 ?) (Judges and Notaries).

In the INTERIOR is the great Tabernacle of *Orcagna*, one of the most consummate examples of the Italian-Gothic style. The Madonna on the altar is by *Bernardo Daddi*(?). On the altar of St. Anna is a Madonna by *Francesco da Sangallo*.

Opposite the W. front of Or San Michele is the *Arte della Lana*, or guild-house of the Wool-combers, with their emblem, a Lamb, built about the close of the 13th cent. In the year 1338 this guild employed no less than 30,000 workmen, and had its agencies in France, England, and other foreign countries.

The *Loggia dei Lanzi*, in the later Italian-Gothic style, is said to have been designed by *Orcagna*; its erection, however, was not commenced until 1376, eight years after the artist's death.

On the right is the Rape of the Sabines, by *Giovanni da Bologna*; on the left, *Cellini's* Perseus. (See *Cellini's Autobiography*, Book II.) Molinier, Plon, and other critics have pointed out the grave faults of proportion in this once overpraised work. On the side facing the Palazzo Vecchio is the Judith of *Donatello*, which was placed at the door of the Palazzo in 1495, after the expulsion of the Medici. On its pedestal is the inscription, "Exemplum salutis publicae posuere cives." There are also some antique statues, a copy of the

Pasquino (p. 274), and the so-called Thusnelda.

The **Palazzo Vecchio** was the seat of the Government of Florence in the time of the Republic. Cosimo I. resided here for ten years (1540-1550). Under the Dukes of Tuscany several of the Government offices were in the Palazzo. For six years (1865-71) the Italian Chamber of Deputies met here. It is now used as the centre of the municipal government of Florence.

Michel Angelo's David, now in the Accademia, stood on the left of the entrance from 1504 to 1873. On the right is *Bandinelli's* colossal Hercules and Cacus, a work of small merit, the subject of much ridicule from the days of Cellini until now. Over the doorway the Piagnoni placed the monogram I.H.S., with the inscription, "Rex populi Florentini," which the Medici replaced by the words, "Rex regum et Dominus dominantium."

The COURT was almost entirely rebuilt by *Michelozzo* in 1450. The decorations were added in 1465 by *Marco da Faenza* and *Cecchino Salviati*. Above the fountain in the centre is a Child with a Fish, the work of *Verrocchio*.

We ascend the stairs to the first floor and enter the SALA DEI CINQUECENTO, built by *Cronaca* (1495-96) for the Great Council of Savonarola. The frescoes are by *Vasari*.

Of the rest of the rooms in the Palazzo the most interesting are those on the second floor. The SALA DEI GIGLI contains frescoes by *D. Ghirlandajo* (1481-85). The subjects are S. Zenobio enthroned with two other saints, and six illustrious Romans. The SALA D'UDENZA has a door set in an architectural framework by *Benedetto da Majano*, and adorned with fine intarsia work by *Giuliano da Majano*. The CAPPELLA DE' PRIORI has a painted ceiling by *R. Ghirlandajo*, where Savonarola said mass on the morning of his execution. A room

in the tower is said to have been the prison of Savonarola.

To the S. of the Palazzo Vecchio lies the Uffizi. The building was erected by *Vasari* (1560–74). The niches are filled with statues of famous Tuscans, sculptured between 1842 and 1856. On the right is the entrance to the **Post Office**. The eighth door on the left is the entrance to the **National Library**, which contains more than 500,000 printed volumes and most precious collections of manuscripts and illuminated books. To reach the Uffizi gallery we enter by the second door on the left and ascend a staircase or lift.

Galleria degli Uffizi (adm. 1 fr.; lift, up and down, 50 c.; catalogue, 3 fr.).

STAIRCASE. On the first landing is a statue of Mars (head modern).

FIRST VESTIBULE. Reliefs of religious festivals of the time of Trajan. Busts of members of the Medici family.

SECOND VESTIBULE. 18 Horse, found at Rome, on the Esquiline. 19 Wild Boar. 24 and 25 Two Dogs.

1ST CORRIDOR. Arabesques on the roof by *Pocetti*. 45 *Bicci di Lorenzo*, SS. Cosmas and Damian. 14 and 17 *Giov. d. Biondo*, St. John. 213 and 3451 *Bugiardini*, Madonna. 90 *R. Carli*, Madonna and Saints. 26 *B. Daddi*, Madonna and Saints. 1233 *Franciabigio*, Temple of Hercules. 68 *Fungai*, Coronation of the Virgin. 28 *A. Gaddi*, Annunciation. 29 *Nic. Gerini*, Coronation of the Virgin. 27 *Giottino*, Pietà. 32 *Giov. di Milano*, Altarpiece. 1249 and 1282 *Granacci*, Joseph's Dream. 15 *Lorenzetti*, Madonna with Angels and Saints. 16 Hermits of the Thebais. 8. *Lorenzo Monaco*, Christ on Mount of Olives. 39 The Wise Men. 40 Christ in the Tomb. 53 *Neri di Bicci*, Madonna. 54 Annunciation. 82 and 84 *Piero di Cosimo* (School), Perseus and Andromeda. 59 *Cos. Roselli*, Ma-

donna. 1146 *A. del Sarto*, Madonna. 23 *Simone Martini* and *Lippo Memmi*, Annunciation. 156 *Sodoma*, Ecce Homo. 166 *Sogliani*, Madonna. 37 *Spinello Aretino*, Crucifixion.

The cases on the right contain a portion of the large collection of drawings belonging to the gallery. Sculptures: 39 Sarcophagus, with reliefs representing the life of a hero. 48 Marcus Agrippa. 68 Sarcophagus, with the Labours of Hercules. 76 Julia, daughter of Titus. 90 Vestal Virgin. 95 Sarcophagus, with the Chase of Meleager. 104 Polyhymnia.

1ST VENETIAN ROOM.—640 *Basano*, The Ark. 1569 *Cariani*, Madonna. 571 *Dosso*, Knight. 607 and 587 *Bordone*, Portraits. 586 *Moroni*, Portrait of a Man. 627 *S. del Piombo*, Warrior. 3458 *Raphael* (?), The Sick Man. 613 *Tintoretto*, Portrait of a Man. 614 *Titian*, Giov. de' Medici, 648 *Catrina Cornaro*, 1540 Sixtus IV, 609 (copy) Battle of Cadore. 572 *Veronese*, S. Catherine, 589 S. Justina. 1136 Holy Family.

2ND VENETIAN ROOM.—595 *Basano*, Concert, 593 Moses and the Burning Bush. 631 *G. Bellini*, Madonna. — *Jacopo Bellini*, Madonna. — *Bonifazio*, Last Supper. 583 *G. Bellini*, Pietà. 548 *Cima*, Madonna. 621 and 630, *Giorgione* (?), Moses and the Burning Bush, Judgment of Solomon. 575 *Lotto*, Holy Family. 1111 *Mantegna*, Triptych. 619 *Palma Vecchio*, Judith. 592 *S. d. Piombo*, Death of Adonis. 616 *Pordenone* (?), St Paul. 3390 *Tintoretto*, Portrait, 3388 Leda, 638 Jac. Sansovino, 617 Marriage at Cana, 601 Portrait of Venier, 594 S. Agostino, 615 Portrait of a Man. 605 and 599 *Titian*, Duke and Duchess of Urbino, 626 Flora, 625 Madonna and S. Catherine, 633 Madonna and S. Antony. 579 *P. Veronese*, Annunciation. 1568 *Vivarini*, S. Antony.

1ST TUSCAN ROOM.—56 *Baldovinetti*, Annunciation, 60 Madonna and Saints. 71 *Fra Bartolommeo*,

Resurrection. 22 *Capponi*, Madonna. 65 *Roselli*, Madonna. 72 *Sogliani*, Annunciation. 1542 *Vecchietta*, Madonna and Saints.

ROOM OF LORENZO MONACO.—1290 *Fra Angelico*, Coronation of the Virgin, 1294 Madonna. 1533 *Bicci di Lorenzo*, Madonna and Saints. 1310 *Gentile da Fabriano*, 48 wings of altarpieces. 1551 *Giov. di Paolo*, Madonna and Saints. 1302 *Gozzoli*, Predella. 1304 *Neroccio* and *F. di Giorgio*, Predella. 1309 *Lorenzo Monaco*, Coronation of the Virgin.

ROOM OF BOTTICELLI.—39 *Botticelli*, Birth of Venus, 1286 Coming of the Wise Men, 3436 Coming of the Wise Men (unfinished), 1182 *Apelles*, 1156 Judith, 1158 Death of Holofernes, 1316 Annunciation, 1267 *bis*, Magnificat, 1289 Madonna (round), 23 and 1303 Madonnas, 1299 Fortezza, 1179 S. Augustine. 70 *Pollaiuolo*, Justice, 73 Charity, 1306 Prudence.

ROOM OF LEONARDO.—3452 *Lor. di Credi*, Venus. 1305 *Domenico Veneziano*, Madonna and Saints. 1252 *Leonardo*, Wise Men, 1288 Annunciation. 72 *Pollaiuolo*, Faith, 71 Temperance, 69 Hope. 65 *Cos. Rosselli*, Wise Men. 52 *P. Uccello*, Battle Scene.

ROOM OF MICHEL ANGELO.—1160 *Lor. di Credi*, Annunciation. 1295 *Ghirlandajo*, Wise Men, 1297 Madonna, Saints, and Angels. 1307 *Fra Fil. Lippi*, Madonna. 1549 *Filippino Lippi*, Madonna and Child. 1315 *S. Mainardi*, Saints (3). 1139 *Michel Angelo*, Madonna. 1301 *A. and P. Pollaiuolo*, Saints (3). 3418 *Signorelli*, Allegory, 72 and 1291 Madonnas, 1298 Predella, 1547 with *Perugino*, Crucifixion.

2ND TUSCAN ROOM.—1259 *Albertinelli*, Persecution. 1265 *Fra Bartolommeo*, Enthronement of the Virgin. 1283 *Botticini*, Pietà. 1271 *Bronzino*, Christ in Limbo. 1244 and 1264 *Franciabigio*, Madonna and Saints. 1275 *R. Ghirlandajo*, History of S. Zenobius. 1277 *Giov. da S. Giovanni*, S. Cath-

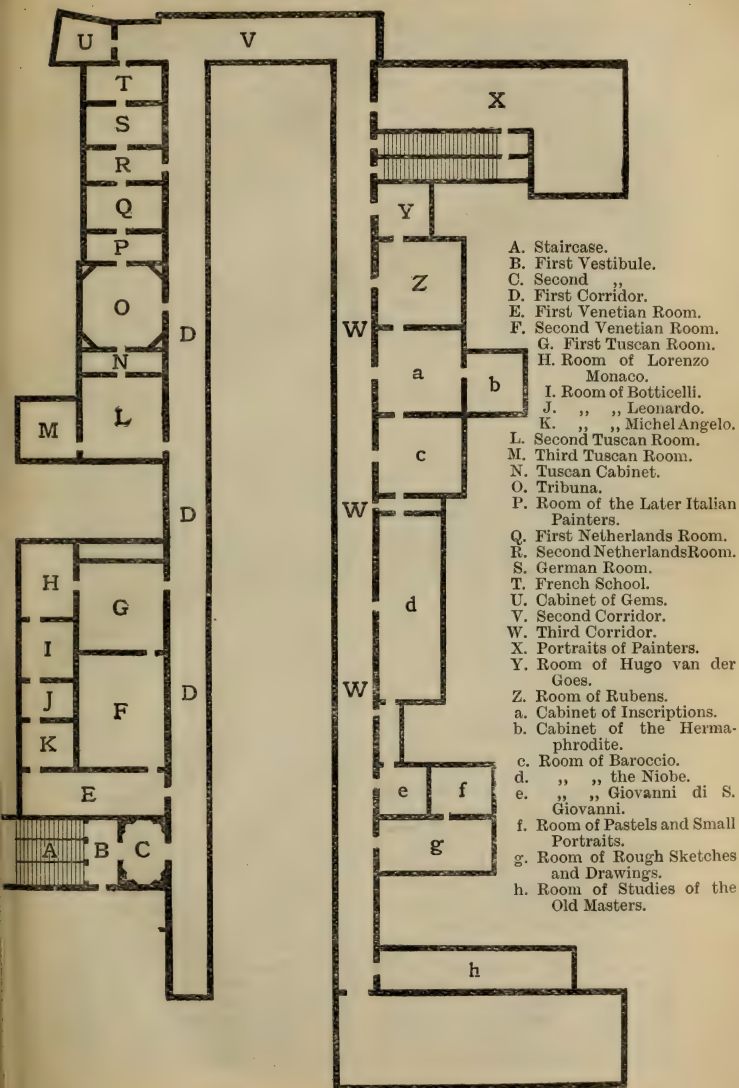
erine. 1293 *Giov. di Milano*, Altarpiece. 1257 *Filippino Lippi*, Wise Men, 1268 Madonna and Saints. 81 *Pier di Cosimo*, Madonna and Saints. 1284 *Pontormo*, Venus and Cupid, 1267 and 1270 *Cosimo Medici*. 1280 *bis*, *Cosimo Roselli*, Madonna and Saints. 47 *Rosso*, Madonna and Saints. 1112 *A. del Sarto*, Madonna, 1254 St James. 1279 *Sodoma*, S. Sebastian; on the back, Assumption.

3RD TUSCAN ROOM.—1558 *Fiorenzo di Lorenzo* (?), Madonna, S. Peter, and S. Paul. 1300 *Piero di Francesco*, Duke and Duchess of Urbino. 1563 and 1564 *Melozzo da Forlì* (?), 2 wings of altarpieces. Bacchus and Ampelos; ancient group restored by *Michel Angelo* (?).

TUSCAN CABINET.—1161 *Fra Bartolommeo*, Birth and Circumcision, 1552 The Saviour. 1155 and 1164 *Bronzino*, Portraits, 1189 and 1166 Portraits, 1183 and 1246 Portraits. 34 *Lorenzo Credi*, Infant Christ, 1163 Portrait of Verrocchio. 1178-84 *Fra Angelico*, Death of Virgin, 162 Naming of St. John. 1167 *Filippino Lippi*, Old Man. 1217 *Perugino* (portrait), Crucifixion. 1312 *Piero di Cosimo*, Perseus and Andromeda. 1153 *Ant. Pollaiuolo*, Galeazzo Sforza. 1198 *Pontormo*, Birth of the Baptist, 1148 Leda. 3435 and 1230 *A. del Sarto*, Female portraits.

TRIBUNA.—1126-1130 *Fra Bartolommeo*, Job and Isaiah. 154-159 *Bronzino*, B. Panciatichi and his wife. 1133 *Ann. Carracci*, Baccante. 1118 *Correggio*, Flight into Egypt, 1134 Madonna and Child. 1138 and 1142 *Cranach*, Adam and Eve. 1109 *Domenichino*, Card. Agucchia. 1141 *Dürer*, Wise Men. 1128 *Van Dyck*, Charles I. 1124 *Francia*, Portrait of a Man. 1125 *Franciabigio*, Madonna del Pozzo. 1143 *L. v. Leyden* (?), Ecce Homo. 1135 *Luini*, John Baptist. 582 *Morone*, Portrait. 287 *Perugino*, Portrait of Franc. dell' Opera, 1122 Madonna. 1123 *Raphael* (now ascribed to S. del Piombo), "For-

GALLERIA DEGLI UFFIZI



narina," 1120 Madonna Doni, 1131 Julius II., 1129 Madonna del Cardellino, 1127 St. John. 1104 *Ribera*, St. Jerome, 1140 Hercules. 1117 *Titian*, Venus; 1108 Venus and Cupid. 1107 *Dan. da Volterra*, Massacre of Innocents.

ROOM OF LATER ITALIAN PAINTERS.—990, 1044, 1057 (a) *Fr. Albani*, Landscapes. 3417 *Boltraffio*, Narcissus. 1037 *Bonifazio*, Supper at Emmaus. 1030 *Caravaggio*, Medusa. 1014 *Castiglione*, Animals. 1011 *Cignani*, Madonna. 895 *Bern. de Conti*, Portrait. 1025 *Mantegna*, Madonna. 995 *Mazzolino*, Massacre of Innocents. 1095 *Palmezzano*, Crucifixion. 1006 *Parmigianino*, Holy Family. 1005 and 1101 *S. Rosa*, Landscapes. 1084 *Scarsellino*, Holy Family. 1065 *Tintoretto*, Portrait. 1557 *Cos. Tura*, S. Domenico.

1ST NETHERLANDS ROOM.—944 and 967 *Breenberg*, Landscapes. 892 *P. Brueghel*, Christ bearing the Cross. 775 *Jan. v. Lys*, Venus and the Graces. 854 *Mieris*, The Charlatan, 860 Portrait, 981 Family of the Painter. 949, 957 *Netscher*, Lute player, Venus. 882 *J. v. Ruysdael*, Cornfield. 979 *H. Seghers*, Landscape with mountains. 977 *J. Steen*, Supper. 958 *Terborch*, Girl drinking.

2ND NETHERLANDS AND GERMAN ROOM.—788 *Amberger*, Portrait of Charles the Great. 774 *Claude*, Sea piece. 848 Landscape. 766 *Dürer*, Portrait of his Father, 851 Madonna, 768–777 Heads of Apostles. 772 and 793 *Elsheimer*, Landscape with Hagar, Triumph of Psyche. 765 *Holbein*, R. Southwell. 771–773 *Poelenburg*, Apostles and Saints. 812 *Rubens*, Venus and Adonis, 842 Three Graces.

3RD NETHERLANDS AND GERMAN ROOM.—1159 *Netherland School* (formerly attributed to *Leonardo*), Medusa. 730 *H. m. d. Bles*, Mountains. 736 *Bril*, Landscape. 758 *Elsheimer*, Landscape. 744 *Froment*, Triptych.

FRENCH SCHOOL.—667 *Clouet*, Equestrian Portrait, Francis I. 668 *Dughet*, Landscape. 671 *Lancret*, Flute Player.

CABINET OF GEMS.—Pax, *Maso Finiguerra*. Works by and after *Cellini*. *Vicentino*, Casket of Clement VII., ex-voto Relief of Cosimo II.: engraved crystals.

2ND CORRIDOR.—1567 *Nic. di Guardiagrele*, Madonna. 1543 *Antoniazio Romano*, Madonna. 137 Round base of an altar, on which is carved the sacrifice of Iphigenia; early Greek work. 138 Boy wounded in the Foot by a Thorn. 141 Pedestal of a candelabrum. Six *amoretti* with the arms of Mars. Four pieces of Flemish tapestry in this corridor represent scenes from the story of Antony and Cleopatra.

3RD CORRIDOR.—1543 *Aless. Allori*, Tasso. 634 and 122 *Bassano*, Noah. 98 and 99 *Battoni*, Achilles with Lycomedes; Chiron. 104 *P. Bril*, Landscape. 3425 *Bronzino*, Cosimo I. 3429, 3431, 3442, 3433 *Bronzino*, Portraits. 1535 *C. Dolce*, Judith, 207 Galla Placidia. 760 *Fr. Floris*, Adam and Eve. 1518 *Honthorst*, Supper. 3413 *P. di Cosimo*, Portrait. 100 and 3393 *S. Rosa*, Landscapes. 220 *Snyders*, Boar-hunt. — *Sustermans*, Portrait.

FIRST DOOR ON THE LEFT.—PORTRAITS OF PAINTERS (in many cases by themselves). 224 *Cranach the Younger*. 262 *Dolci*. 449 *Dow*. 334 Copy of *Dürer's* Portrait of himself. 439 *Elsheimer*. 286 *Filippino Lippi*. 396 *Guercino*. 453 *V. d. Helst*. 232 and 316 *Holbein*. 238 *Jordaens*. 448 *Koninck*. 292 *Leonardo*. 386 *Parmigianino*. 290 *Michel Angelo*. 555 *Mengs*. 462 *Mor*. 288 *Raphael*. 451 and 452 *Rembrandt*. 228 and 233 *Rubens*. 282 *Sodoma* (?). 378 *Tintoretto*. 384 *Titian*. 217 *Velasquez* (?). 1248 *Bandinelli*. 585 *Watts*. 588 *Mil-lais*. 600 *Leighton*. 715 *Orchard-son*. 725 *Langley*. 623 *Poynter*. 722 *Alma Tadema* (among Dutch

painters). 724 *Herkomer*. 721 *Bougureauu*. *Benjamin Constant* (grey portrait unnumbered). 682 *Corot*. 549 *Mdme. Le Brun* (on an easel). 471 *Angelica Kaufmann*. 540 *Sir Joshua Reynolds* (in red robe as president of the Royal Academy).

ROOM OF HUGO VAN DER GOES.—698 *H. m. d. Bles*, Madonna. 761 *Brueghel*, Christ bearing the Cross. 762 *J. v. Cleef*, Portrait of a Man. 846 *G. David*, Descent from Cross. 237 *Master of the Death of the Virgin*, Man and his Wife. 1525 *H. v. d. Goes*, Altarpiece, formerly in S. M. Nuova (1475). 769, 780, 801 *Memling*, Male Portraits, 798 *Benedetto Portinari* as S. Benedict. 705 *R. v. d. Weyden*, Burial of Christ.

ROOM OF RUBENS.—144 *Van Dyck*, Portrait of a Lady, 196 *Margaret of Lorraine*. 238 *Jordaens*, Youth. 143 and 146 *Mierevelt*, Portraits. 91 *F. Pourbus*, Elizabeth of France. 197 *Rubens*, Isabella Brant, 140 *Battle of Ivry*, 147 *Henry IV. in Paris*. 3424 and 3426, *Sustermans*, Grand Duke and Duchess of Tuscany.

CABINET OF INSCRIPTIONS.—Ancient Sculptures. 263 *Mercury*. 265 *Venus Genetrix*. 302 *Cicero*. CABINET OF THE HERMAPHRODITE.—Ancient Sculptures. 315 *Colossal torso of a Faun*. 318 *Fine head of a giant in pain, called the Dying Alexander*. 8-15 *Reliefs from the Ara Pacis at Rome* (pp. 240, 266).

ROOM OF BAROCCIO.—179 *A. Allori*, Marriage at Cana. 1169 *Baroccio*, Mad. del Popolo, 1119 *Duke of Urbino*, 211 *Noli me Tangere*. 172 *Bronzino*, Eleonora of Toledo, 1262 *Portrait of a Man*. 184 *Caravaggio*, Jesus in the Temple. 165 *C. Dolce*, Holy Family, M. Magdalen and Shepherds. 627 *Dosso*, Warrior. 1114 *Guercino*, Samian Sybil. 1144 *Giulio Romano*, Madonna. 180 *Rubens* (?), Helen Fourment. 188 *A. del Sarto*, Portrait

of a Woman. 163 *Sustermans*, Galilei. 1269 *Vasari*, Lorenzo il Magnifico.

ROOM OF THE NIOBE.—SCULPTURE: The group of Niobe, copied perhaps from a work by *Scopas* or *Praxiteles*. It represents the children of Niobe struck to death by Apollo and Diana, at the instigation of Latona. On walls some fine Gobelin tapestries. Medici vase in centre of room has reliefs of story of Iphigenia.

ROOM OF GIOVANNI DI S. GIOVANNI.—1556 *Giov. di S. Giovanni*, Venus and Cupid. 3462 *Ang. Kaufmann* (?), Stanislaus of Poland. 305 *Lampi*, Elizabeth of Wurtemberg. 3387 *S. Rosa*, Job.

At the end of this 3rd CORRIDOR is a room which contains a collection of Drawings (catalogue by Sig. N. Ferri, 1 fr. 50 c.). Here are *Filippino's* studies for his great picture of St. Bernard, in the Badia, and for his frescoes in the Strozzi Chapel of S. Maria Novella; *Mantegna's* studies for his Judith; *Michel Angelo's*, for the frescoes in the Sistine; *Pinturicchio's*, for his frescoes at Siena; and a large collection of drawings by *Andrea del Sarto* and *Fra Bartolommeo*. There are also a few sketches assigned to *Raphael*. The collection of Renaissance architectural drawings is also of great importance; many of these relate to buildings of ancient Rome, now destroyed, and are of great archæological value. At the end of this WEST CORRIDOR is a copy of the Laocoon, by *Baccio Bandinelli*.

In the passage to the Palazzo Pitti are numerous engravings and woodcuts—a very fine collection. The passage is closed on Sundays and festivals, but may be used on other days, tickets being taken at the office half-way. The Palazzo Pitti, now a royal residence, was commenced in 1440, by *Brunelleschi*. A century later, owing to the impoverishment of the Pitti

family, the palace was sold to the Duchess Eleonora, wife of Cosimo I. It was not until 1640 that the Medici began to use a portion of the building as a museum of art. Permission to visit the royal apartments is given free on Tuesday, Thursday, and Sunday, 10-4 (the Boboli Gardens included in the two latter afternoons). Apply at the Amministrazione della Real Casa. Amongst other works of art to be found in them is the Pallas of *Botticelli* lately rediscovered by Mr. Spence.

We enter the Picture Gallery by a door at the extreme left of the building. Ascending a narrow staircase we reach the

SALA DELL' ILIADE. 229 *Raphael*(?), La donna gravida. 225 *A. del Sarto*, Assumption. 208 *Fra Bartolommeo*, Marriage of St. Catharine, with saints, painted during his partnership with *Albertinelli*. 200 and 201 *Titian*, Philip II of Spain (copy) and Card. Ippolito dei Medici; "Amongst the finest of his portraits" (Kugler). 191 *A. del Sarto*, Assumption. 190 *Sustermans*, Portrait of a young Danish prince. 185 *Giorgione*, Concert.

SALA DI SATURNO. 178 *Raphael*, Madonna del Granduca, an early work of his second period. 174 *Raphael*, Vision of Ezekiel. 172 *A. del Sarto*, SS. Augustine, Lawrence, Peter Martyr, and Francis discussing the Doctrine of the Trinity. 59 and 61 *Raphael*, Portraits of Maddalena Strozzi and her husband Angelo Doni. 171 After *Raphael*, Portrait of Tommaso Inghirami. 165 *Raphael*, Madonna del Baldacchino, unfinished. 164 *Perugino*, Entombment (1495). 159 *Fra Bartolommeo*, Risen Christ, with the four Evangelists. 158 *Raphael*, Card. Bibbiena (copy). 151 *Raphael*, Madonna della Seggiola, painted (so it is said) on lid of a wine-cask. 147 *Dosso* (?), Satyr pursuing a Nymph.

SALA DI GIOVE. 125 *Fra Bartolommeo*, St. Mark. 123 *A.*

del Sarto, Virgin and Child with four saints. 118 *A. del Sarto*, Portraits of himself and his wife. 176 *Domenichino*, St. Mary Magdalene. 64 *Fra Bartolommeo*, Deposition. 110 *Lotto*(?), The Three Ages of Man. 18 *Titian*, Eleonora Gonzaga, known as "La Bella." 245 *Raphael*, La Velata. Sig. Ridolfi has proved that this is the real mistress of Raphael. 109 *Paris Bordone*, Portrait. 273 *Velasquez*, Philip IV.

SALA DI MARTE. 16 *Rembrandt*, Portrait of an Old Man. 90 *Cigoli*, Ecce Homo. 86 *Rubens*, The Results of War. 494 *Titian*, Portrait. 94 *School of Raphael*, Sacra Familia dell' Impannata. 88 and 87 *A. del Sarto*, Scenes in the Life of Joseph. 85 *Rubens*, Portrait of himself, his brother Philip, Lipsius, and Grotius. 81 *A. del Sarto*, Holy Family. 82 *Van Dyck*, Portrait of Card. Bentivoglio.

SALA DI APOLLO. 58 *A. del Sarto*, Deposition. 63 *Murillo*, Virgin and Child. 40 *Raphael*, Leo X. 67 *Titian*, Magdalen.

SALA DI VENERE. 15 and 4 *Salvator Rosa*, Marine pictures. 1 and 20 *Albert Dürer* (copies), Eve and Adam. 437 *Van Dyck*, Flight into Egypt. 272 *A. del Sarto*, John the Baptist. 14 *Rubens*, Return from Hay-making. 9 *Rubens*, Ulysses and Nausicaa, with fine landscape. 79 *Raphael*, Julius II. The head only is by Raphael. 92 *Titian*, so-called Duke of Norfolk.

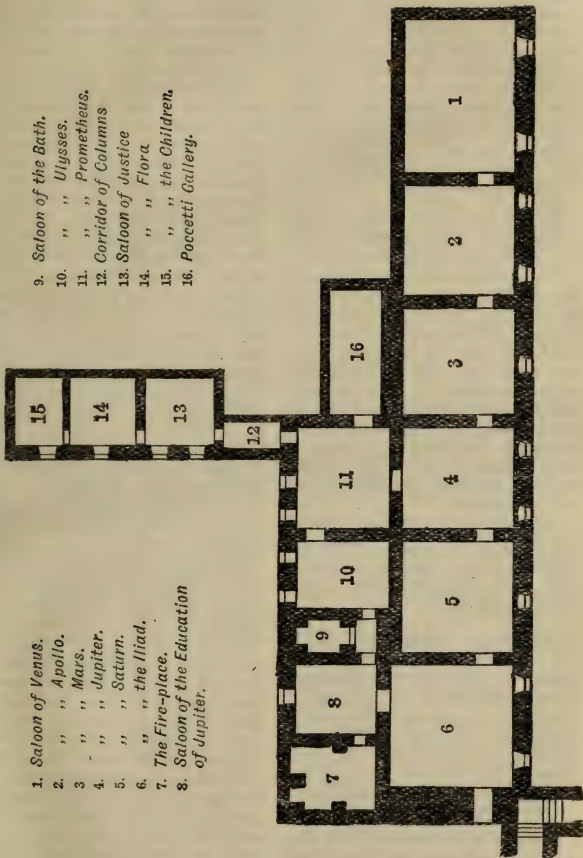
We now return to the Sala di Giove, and pass through the door on the right into

The STANZA DI PROMETEO. On the wall on the left, 343 *Filippo Lippi*, Virgin and Child, with the Meeting of Joachim and Anna, and the Nativity of Mary in the background. 140 *Bugiardini* (attributed to *Leonardo*), so-called Monaca. On the right of the entrance: 365 *Albertinelli*, Holy Family. 353 and 348 are not works of *Botticelli*: neither is 380 by *Giorgione*, nor 382 by *Sodoma*, nor 371 by *Piero della Francesca*.

PALAZZO PITTI

1. *Saloon of Venus.*
2. " *Apollo.*
3. " *Mars.*
4. " *Jupiter.*
5. " *Saturn.*
6. " *the Iliad.*
7. *The Fire-place.*
8. *Saloon of the Education of Jupiter.*

9. *Saloon of the Bath.*
10. " *Ulysses.*
11. " *Prometheus.*
12. *Corridor of Columns*
13. *Saloon of Justice*
14. " *Flora*
15. " *the Children.*
16. *Pocetti Gallery.*



On the right is the **GALLERIA DEL POCCETTI**, containing a magnificent malachite table, and a bust of Napoleon by Canova. We pass by a corridor into the **SALA DELLA GIUSTIZIA**. 408 *Peter Lely*, Portrait of Oliver Cromwell. 409 *Sebastiano del Piombo*, Portrait. 54 *Titian*, Pietro Aretino. 3 *Tintoretto*, Venus, Cupid, and Vulcan.

STANZA DI FLORA. In the centre is the Bather of *Canova*. 416, 421, 436, 441 *Poussin*, Landscapes. 429 *Ruysdael*, Landscape.

STANZA DEI PUTTI. 453 *Salvator Rosa*, Peace burning the Weapons of War, with Landscape.

We now return to the **STANZA DI PROMETEO** and pass through a door on the rt. into the **STANZA DI ULISSE**. 307 *A. del Sarto*, Virgin and Child with six saints.

Passing by the **STANZA DEL BAGNO**, we enter the **STANZA DELL'EDUCAZIONE DI GIOVE**. 270 *Guido Reni*, Cleopatra. 266 *C. Dolci*, St. Andrew. 256 *Fra Bartolommeo*, Holy Family. 96 *Crist. Allori*, Judith, portraits of the painter and his mistress.

The **SALA DELLA STUFA** contains two statues in bronze, Cain and Abel, by *Dupré*, and a column of very rare and beautiful green porphyry (*porfido verde*).

Beyond the Palazzo Pitti, in the Via Romana, is the **Museo di Fisica e di Storia Naturale**. On the first floor is the *Tribuna di Galileo*, with statues and scientific curiosities; on the second floor various collections, including specimens of botany and zoology, and a very curious set of anatomical figures in wax.

The Boboli Gardens. (Open Sun. and Thurs. from noon until dusk.) We enter from the Piazza Pitti, through an archway, near the entrance to the picture gallery. The gardens were laid out under the direction, first of *Tribolo* (1550) and *Buontalenti*, and afterwards of *Giov.*

da Bologna. Near the entrance is a Grotto which contains four statues, designed by *Michel Angelo*, as atlantes for the tomb of *Julius II*. From the upper part of the garden there is a fine view of the city of Florence and the Val d' Arno.

On leaving the Pitti Palace we cross the Piazza, and, turning to the left, we immediately reach the point where the Via Maggio and the Via Mazzetta enter the Via Romana. In the Via Maggio, on the rt., is the Casa Guidi—the house once occupied by Robert and Elizabeth Browning. We turn down the Via Mazzetta, which leads to the Piazza S. Spirito.

The Church of **S. Spirito** was rebuilt (1471–1481), in accordance with a design by *Brunelleschi*, after the artist's death (1446). Architecturally, it is one of the most remarkable churches in Tuscany. Many of the numerous altarpieces are mediocre school-pictures. Over the 12th altar on the rt. is a Madonna with SS. Catharine and Nicholas, by *Filippino Lippi*. Over the 30th altar is a Madonna and Saints, attributed to *Raffaellino del Garbo*.

SACRISTY. The vestibule is by *A. Sansovino*. The sacristy itself is after designs by *Giuliano da Sangallo* and *Cronaca*. The capitals are by *A. Sansovino*.

Leaving S. Spirito, we walk to the end of the Piazza and turn to the rt. into the Via S. Agostino. At the end of this street we cross the Via dei Serragli, and proceed by the Via S. Monaca to

S. Maria del Carmine. In 1771 the greater part of the church was destroyed by fire, and many valuable works of art were burnt. Happily the conflagration was arrested near the entrance to the **CAPPELLA BRANCACCI**, which contains frescoes by *Masaccio* and *Masolino* (?).

These works of *Masaccio* mark the commencement of a new epoch

in the history of painting. Under the influence of Ghiberti he studied the nude. From Brunelleschi he acquired a knowledge of the laws of perspective. But not only had he more accurate conceptions of perspective and of the anatomy of the human form than any of his predecessors or contemporaries: his work possessed also certain great artistic qualities which are not to be found in the pictures of the early Florentine naturalists. In keenness of sensibility to harmonies in colour and in line, in dignity and simplicity in composition, in appreciation of the part played by atmosphere in softening and blending gradations of tone, he was far in advance of the artists of that age. Filippo Lippi and Botticelli, Domenico Ghirlandajo and Verrocchio, Fra Bartolommeo and Andrea del Sarto, Perugino and Raphael, Leonardo and Michel Angelo, all studied in the Brancacci chapel.

We begin on the left. 1 *Masaccio*, Adam and Eve driven from Paradise. 2 (below) *Filippino Lippi*, St. Paul visiting St. Peter in Prison. 3 *Masaccio*. The Tribute-money. 4 (below) Raising of the King's Son at Antioch. The naked boy and the two groups of spectators, one of five and the other of ten persons, are by *Filippino Lippi*; the rest is by *Masaccio*. 5 (on the wall behind the altar) *Masolino* (?), Preaching of St. Peter. 6 (below) *Masaccio*, SS. Peter and John healing the Sick. 7 *Masaccio*, St. Peter baptizing. 8 (below) *Masaccio*, St. Peter giving Alms. 9 *Masaccio*, Healing of the Cripple, and Raising of Tabitha (*Masolino*) (?). 10 (below) *Filippino Lippi*, Crucifixion of St. Peter, and SS. Peter and Paul before the Proconsul. 11 *Masolino* (?), The Fall. 12 (below) *Filippino Lippi*, Deliverance of St. Peter.

In the SACRISTY are some frescoes representing the life of S. Cecilia, by *Bicci di Lorenzo*. In the CHOIR is the tomb of Pietro

Soderini (1513). In the CLOISTER are some remains of frescoes by a follower of *Masaccio*.

Western Florence.

Leaving the Piazza del Duomo by the Via Calzajoli, we take the second turn to the rt., cross the Piazza Vittorio Emanuele, and walk down the Via degli Strozzi until we reach the Via Tornabuoni. On our left is the **Palazzo Strozzi**, built at the cost of Filippo Strozzi, after the design of *Benedetto da Majano*, and in part under his direction. *Cronaca* succeeded Benedetto as chief architect in 1497. The most precious of the works of art once here are now in Berlin and Paris.

Notice the famous iron lanterns at the corners (by *Caparra*).

On reaching the Via Tornabuoni we turn to the left, and soon reach on the rt. the Church of **S. Trinità**. The present building was commenced in the 13th cent., but not completed until the 16th. Subsequently it was much disfigured by *Buontalenti* (1593) and other architects. The church has lately been restored.

INTERIOR.—In the fourth chapel on the rt. is an Annunciation by *Don Lorenzo Monaco*. The frescoes in this chapel and the next are attributed to the same artist. The marble altar in the fifth chapel is by *Benedetto da Rovezzano*. The SACRISTY was erected in 1421 by Palla Strozzi, the patron of the early humanists.

In the second chapel on the rt. of the high altar are frescoes by *Domenico Ghirlandajo* (1485). On the ceiling are painted the four sibyls; on the walls six scenes from the life of St. Francis.

In the fifth chapel on the left of the nave is a statue of St. Mary Magdalen, carved in wood by *Desiderio da Settignano* and *Benedetto da Majano*. The beautiful tomb of **BENOZZO FEDERIGHI**, bishop of Fiesole, by *Luca della Robbia* (1450), formerly at S. Francesco

di Paola, has been placed in the 2nd chapel to the left of the choir.

[A narrow street nearly opposite the church leads to the Church of the **SS. Apostoli**, called by the Florentines **S. Biagio**, an 11th cent. basilica with a beautiful tabernacle in the left aisle by *Andrea della Robbia*.] [From the N.W. corner of the Pal. Strozzi the Via della Vigna Nuova leads to the Ponte Carraja, passing (at No. 20) the **Pal. Rucellai**, designed by *Leon Battista Alberti* in 1450. In the **CAPPELLA DEI RUCELLAI** behind it (entrance in the Via della Spada) is a beautiful model of the Holy Sepulchre at Jerusalem, by *L. B. Alberti*.]

On leaving **S. Trinità** we turn to the rt. and immediately reach the Lungarno, following it to the rt. as far as the Piazza Manin. [Between the two bridges on the rt. is the extensive **Palazzo Corsini**, which contains an important picture gallery. (Entrance in the Via di Parione, at the back.) Adm. Tues., Thur., and Sat.; small fee. Room III has a good copy of Raphael's Violin-player, by *Giulio Romano* (?). Room IV. Virgin and Child, by *Filippino Lippi*, and another by *Luca Signorelli*. Room V. *Raffaellino del Garbo*, Virgin and Child. Room VI. *Botticelli* (?), Male Portrait.] On the rt., in the Piazza Manin, is the Church and Convent of the

Ognissanti. — The church was almost entirely rebuilt in 1627. Over the doorway is a lunette by *Giov. della Robbia*. Above the fourth altar on the rt. is a Madonna and Saints by *Santi di Tito*. Between the fourth and fifth altars on the same side is a fresco by *Botticelli*, St. Augustine reading. On the wall opposite is St. Jerome by *Domenico Ghirlandajo*, a juvenile work. There is a *Giottesque* crucifix in a chapel in the left transept.

In the old refectory of the monastery is a **CENACOLO** by *Domenico Ghirlandajo*. Adm. 25 c.; Sun. free.

On leaving the refectory we turn to the left and walk to the end of the Borgo Ognissanti; we then turn to the left into the Via de' Fossi, and soon arrive at the Piazza Santa Maria Novella.

The Church and Convent of **S. Maria Novella** belong to the Dominican order, which settled in Florence in 1221. In 1278 the present church was commenced. It was finished in all its essential parts in 1357. In the middle of the following century a façade was added after the design of *Leon Battista Alberti*.

INTERIOR.—Over the central door is a crucifix in the style of *Giotto*. On the rt. is a Trinity, with the Virgin and St. John and two patrons, by *Masaccio*. In the **CAPPELLA RUCELLAI**, at the end of the transept on the right, is the well-known Madonna, generally believed to be by *Cimabue*. Milanese, however, was of the opinion that it is the work of *Duccio da Siena*. Proceeding from this transept towards the choir, we reach the **CAPPELLA STROZZI**, which contains a monument by *Benedetto da Majano* and frescoes by *Filippino Lippi*. The windows of the chapel were also designed by him. In the **CHOIR** are frescoes by *Domenico Ghirlandajo* (1485-1490). On the right wall, scenes from the life of St. John the Baptist; on the left, the life of the Virgin. This picture contains a large number of portraits. On the left are four members of the Platonic Academy, Poliziano, Ficino, Landino, and Benedetto Dei.

These frescoes were executed at the cost of Giovanni Tornabuoni, cousin of Lorenzo il Magnifico. His portrait, and that of his wife, who was a daughter of Luca Pitti, are on the wall of the altar. The first chapel to the left of the choir

contains the crucifix which *Brunelleschi* executed in rivalry with Donatello. In the CAPPELLA STROZZI in the N. transept are frescoes by *Bernardo Orcagna* and his brother *Andrea*. Hell, by the former, on the E. wall of the chapel, has especial interest for students of Dante. The Paradise of *Andrea*, on the opposite wall, is of much greater importance as a work of art. The altarpiece is by *Andrea Orcagna*.

In the sacristy is a fountain by *Giov. della Robbia*. From a door in this transept we pass through the SEPOLCRETO into the CHIOSTRO VERDE, where are frescoes (in green) by followers of *Giotto* and *Paolo Uccello*, illustrating the Creation and the life of Noah. To the right is the CAPPELLA DEGLI SPAGNUOLI, so named because, in 1566, it was granted for the use of Spaniards resident in Florence.

Its walls are completely covered with frescoes of the *School of Giotto*, which have been very much repainted. Milanese has proved that Vasari is in error when he states that they are the work of *Simone Martini* and *Taddeo Gaddi*. On the entrance wall are scenes in the life of St. Dominic and St. Peter Martyr. On the left is depicted the Triumph of St. Thomas Aquinas. The three vanquished heretics, Arius, Averrhoës, and Sabellius, are lying at the feet of the saint. Below are fourteen allegorical figures, and the seven on the right are the seven sciences; on the left are the five branches of Theology, and Civil and Canon law. Under each symbolical figure is a representation of some typical teacher of the subject personified in the upper row. On the wall facing the doorway is depicted (1) Jesus bearing the Cross, (2) the Crucifixion, (3) the Descent into Hell. On the rt. is a representation of the Church Militant and Triumphant. The Pope and the Emperor seated on thrones surrounded by the faithful: St. Dominic points out the way to heaven: the black-and-white dogs,

symbolical of the *Domini canes*, chase away the wolves of heresy; St. Peter opens the door of Paradise, where Christ is sitting enthroned. On the roof is the Resurrection, the Ascension, the Descent of the Holy Spirit, and the ship of St. Peter.

The LARGE CLOISTER is now used in part as a military college. It contains some frescoes by *Allori*, *Santi di Tito*, *Cigoli*, and *Poccetti*. The seventeenth Oecumenical Council (1434) met in this convent.

On leaving S. Maria Novella we follow the Via dei Banchi, which enters the Piazza opposite the Hotel Minerva. At the end of this street we keep straight on up the Via dei Cerretani, until we reach, on the left, the Borgo S. Lorenzo, which leads us in a few minutes to the Piazza S. Lorenzo.

S. Lorenzo was consecrated by St. Ambrose in 394. The church was rebuilt (1425-1461), after designs by *Brunelleschi*, mainly at the cost of the Medici, who from henceforth showed a special regard for S. Lorenzo.

The front, designed by *Michel Angelo*, has never been completed.

RIGHT TRANSEPT.—In the Chapel of the Sacrament is a tabernacle by *Desiderio da Settignano*. The two pulpits in the nave are by *Donatello* and his pupils *Bellano* and *Bertoldo*. In front of the high altar is the tomb of Cosimo il Vecchio.

LEFT TRANSEPT.—In a chapel near the entrance to the sacristy is an altarpiece, perhaps by *Mainardi*. In the chapel opposite is an Annunciation by *Filippo Lippi*.

The OLD SACRISTY was erected by *Brunelleschi*. Almost all the decorations, as well as the two bronze doors in the wall opposite the entrance, are by *Donatello*, who also designed the tomb of the parents of Cosimo il Vecchio, which is under the marble table in the centre. Under an open arcade to the left of the entrance is the tomb of Piero de' Medici, the father of

Lorenzo, designed and executed by *Verrocchio*.

Above the entrance to the cloisters, in the left aisle, is the old organ gallery by *Donatello*.

In the CLOISTERS are buried *Donatello*, *Benedetto*, and *Giuliano da Majano*. Here, too, are monuments to *Cosimo il Vecchio* and *Paolo Giovio* the historian. A staircase near the statue of *Giovio* leads to the LAURENTIAN LIBRARY. It was *Clement VII* who requested *Michel Angelo* to prepare designs for the library; and who sent from Rome to be placed in it that valuable collection of books which had been commenced by *Cosimo il Vecchio*, and largely added to by *Lorenzo il Magnifico* and *Leo X.* The library is particularly rich in manuscripts and illuminated books. Amongst other treasures it contains the *Dante* transcribed by *Filippo Villani*, and the most important ancient codex of the tragedies of *Aeschylus*, the only MS. of the first five books of the *Annals* of *Tacitus*, the *Bible* transcribed by *Bede's* master, the *Abbot Ceolfred* of *Jarrow*; some manuscripts and letters of *Dante*; a choir-book illuminated by *Don Lorenzo Monaco*; and the poems of *Lorenzo*, with illustrations by *Botticelli*.

The entrance to the New Sacristy is at the back of the church. Leaving the Piazza di S. Lorenzo by the *Via Canto dei Nelli*, at the S.E. corner we turn left into the Piazza Madonna.

The NEW SACRISTY was commenced in 1529 by *Michel Angelo*, at the cost of *Cardinal Giulio de' Medici*, afterwards *Clement VII.* and his cousin *Leo X.* (Adm. 1 fr.; Sun. free.) This building, which is in fact a mausoleum rather than a sacristy, contains only two monuments, as *Michel Angelo* quitted Florence for ever in 1534, leaving his task unfinished.

On the rt. is the tomb of *Giuliano de' Medici*, *Duc de Nemours* (d. 1516). Above the

sarcophagus are the symbolical figures *Night* and *Day*. The tomb on the left is that of *Lorenzo, Duke of Urbino* (d. 1519). Beneath this statue also recline two symbolical figures, *Dawn* and *Twilight*. *Giuliano* is represented as a man of action, strong, generous, and resolute. *Lorenzo's* attitude, on the other hand, speaks of concentrated thought, and his statue has been given the name of *Il Penseroso*, the *Thinker*. Literary critics have given to the symbolical figures a meaning which was not in the mind of the sculptor when he moulded them.

Everything in this Chapel is the work of *Michel Angelo*, except the statues of *SS. Cosma* and *Damiano*.

The CHAPEL OF THE MEDICI PRINCES was built by *Don Giovanni de' Medici* in collaboration with *Matteo Nigetti*. It is richly encrusted with costly marbles in questionable taste. In the niches are granite sarcophagi, with inscriptions in chalcidony, bearing the names of the grand-dukes of the house of *Medici*. The two gilded statues represent the *Dukes Ferdinand I* and *Cosimo II.*

This chapel is said to have cost twenty-two millions of lire, or £900,000. The Cloisters of San Lorenzo are the home of all stray or abandoned cats. They are fed here every day at noon—a curious sight.

[From the Piazza Madonna the *Via Faenza* leads N., and soon crosses the *Via Nazionale*. On the rt. in the latter street, opposite the end of the *Via dell' Ariento*, is a coloured altarpiece of the *Virgin* and *Child* with saints, by *Giov. della Robbia*. Further on in the *Via Faenza* is the disused Convent of *S. Onofrio*, which contains the "Cenacolo di Foligno," a fresco of the *Last Supper* by a pupil of *Perugino*, long attributed to *Raphael*. (Adm. 25 c.; Sun., free.)]

Northern Florence.

Leaving the Piazza del Duomo at the N.E. corner, we walk up the Via dei Servi to the Piazza della SS. Annunziata. On the right of the Piazza is the **Spedale degl' Innocenti**, the oldest foundling hospital in Europe. The Infants in swaddling-clothes in the medallions on the front are by *Andrea della Robbia*. We enter the cloister of the hospital and turn to the left. Over the entrance to the CHAPEL is an Annunciation by *Luca della Robbia*. The picture over the high altar is an admirable work by *Domenico Ghirlandajo*. In it are represented both the Adoration of the Kings and the Massacre of the Innocents. The chapel also contains a Madonna and Saints by *Piero di Cosimo*. Returning to the Piazza, we enter the cloister of the **Annunziata**, which contains frescoes by *Andrea del Sarto*, *Franciabigio*, and *Pontormo*. The most important of the series are the Arrival of the Magi and the Nativity of Mary, on the right, and five scenes from the life of S. Filippo Benizzi, on the left, all by *Andrea del Sarto*. The church was built about 1250 on the site of an old oratory. Many additions have been made to the original building, and it has been much decorated. The chapel on the left of the entrance was erected by Piero de' Medici (1448-1461). It contains a miraculous picture of the Virgin. In the first chapel on the right is a fresco by *Matteo Rosselli*. The choir (1444-1476) was built at the cost of Lodovico Gonzaga, after designs by *Leon Battista Alberti*. Passing through a doorway in the transept on the left, we enter the GREAT CLOISTERS. Over this doorway outside is the Madonna del Sacco, by *Andrea del Sarto*.

From the Annunziata we pass under an archway, and enter the *Via della Colonna*. On the left (No. 26) is the **Museo Archeologico**,

which contains a very interesting Collection of Antiquities (10 to 4, 1 fr., Sun. free).

GROUND FLOOR.—Etruscan Topographical Museum, the objects being arranged according to the localities in which they were found. I.-III. Tombs of Vetulonia (8th-6th cent. B.C.) hut-urns; fine metal work (imported); primitive statues, coins. IV. Volsinii (fine Panathenaic Amphora; mould for casting terra-cotta *acroteria*). V. Cortona and Arezzo (Aretine pottery, cf. p. 53); bronze candelabra. VI. Clusium (Chiusi) two tomb statuettes of women; death masks. VII. Black vases (native *bucchero*); painted vases from Greece. VIII. Luna. IX. Falerii. X. Tuscania (Toscanello). XI.-XIV. Other sites in Etruria. XV., XVI. Remains of Roman Florence. XVII. Objects from the earliest tombs of Florence and Fiesole.

FIRST FLOOR.—I. Egyptian idols in bronze. II. Reliefs from Egyptian tombs, some of them coloured. III, IV, V. Mummies, cases, and shrouds; papyri. VI. Small objects in alabaster and enamel. VII. Wooden chariot, weapons, and trappings. Here begins the Etruscan museum. VIII. *Bucchero* (black) vases of native manufacture. IX. Vases imported from Greece. On a column of alabaster is a glass case containing a leaden tablet of charms, a silver bucket (*situla*), and a bronze bucket, with engravings. X. Bronze fragments; chariot pole; utensils and ornaments. XI. On the rt., Minerva; bronze statue of an orator. In the centre, Chimaera. Near the window, bronze head of a boy; mirrors. XII. Greek painted vases. The *François Vase*, with scenes from Greek Mythology (early 6th cent. B.C.):—Hunt of the Calydonian Boar; Theseus and the Minotaur; combats and funeral games; Marriage of Peleus and Thetis. XIII. Vases from South Italy; metal work from Volsinii. XVI. Small bronzes: statuette of Zeus (5th

cent. B.C.). XVII. The "Idolino," a young athlete (5th cent. B.C.—from Pesaro), Torso of a youth (6th cent. B.C.) XVIII. Glass, gold ornaments, coins, etc. XIX. Cameos and intaglios. XXI. Etruscan Sarcophagi and cinerary urns. XXII. Cinerary caskets of stone and marble, sculptured in high relief. In the centre of the room a large sarcophagus of alabaster.

On the second floor is the **GALLERIA DEGLI ARAZZI**—a fine collection of Italian, Dutch, and German tapestries.

Further on in the *Via della Colonna*, the *Via dei Pinti* turns off to the rt. The first opening on the left in this street is the entrance to the Church of S. MARIA MADDALENA DEI PAZZI, with a handsome court by *Giuliano da Sangallo*. From the *Via della Colonna* a door leads into the **Chapter-House** (open 12 to 4, adm. 25 c.), which contains a celebrated fresco of the Crucifixion by *Perugino*. Returning to the *Annunziata*, we enter the *Via della Sapienza*. On the left of this street is the *Galleria Antica e Moderna*, better known to travellers in Italy as the

Accademia delle Belle Arti (open daily, 10 to 4; adm. 1 fr., Sun. free. Entrance round the corner in the *Via Ricasoli*).

ROOM II contains five pieces of Flemish tapestry (said to have been designed by Bronzino), representing scenes from the story of Adam and Eve. Opposite us, as we enter, is the David (1501-1503) of *Michel Angelo*, which formerly stood by the door of the Palazzo Vecchio. By the first door on the right in this room we enter ROOM IX, which contains paintings by *Fra Angelico*: 227 Virgin and Child with saints. 266 Last Judgment. ROOMS X, XI contain early Florentine paintings (14th and 15th cents.). We enter, by the first door on the left, ROOM III (*Sala del Perugino*). On the rt. of the entrance is 62 *Fra Filippo Lippi*, Corona-

tion of the Virgin; on the left is 57 *Perugino*, Assumption. By the door on the right we enter ROOM IV (*Sala I di Botticelli*). On the right: 70 *Masaccio*, Virgin and Child. 71 *Verrocchio*, Baptism. 72 *Pesellino*, Predella. 73, *Botticelli*, Coronation of the Virgin. 80 *Botticelli*, Spring. On the left of ROOM III is ROOM V (*Sala II di Botticelli*). 98 *Filippino Lippi*, Deposition. The lower part of the picture was painted by *Perugino* after *Filippino's* death. 84 *Verrocchio*, Tobias. 154 *Botticini*, Tobias. 85 *Botticelli*, Virgin and Child, with Saints and Angels. 97 *Fra Bartolommeo*, Apparition of the Virgin to St. Bernard.

Passing out through ROOM III, we return to the corridor, turn to the left, and enter ROOM VI. On two screens near the entrance: 165 *Gentile da Fabriano*, Adoration of the Shepherds, the finest easel-picture by this master. 166 *Fra Angelico*, Deposition. 164 *Sig-norelli*, Virgin and Child with saints. 102 *Cimabue*, Virgin and Child. 103 *Giotto*, Madonna. 116 *Gerini*, Entombment. These three last pictures represent three generations of Italian art.

ROOM VII.—195 *Domenico Ghirlandajo*, Adoration of the Shepherds. 172 *Fra Bartolommeo*, (copy) Savonarola. 167 *Albertinella*, Madonna. 168 *Fra Bartolommeo*, Jesus Christ and four Saints, two sets.

ROOM VIII.—198 *Allori*, Annunciation. 202 *Carlo Dolci*, Portrait of *Fra Angelico*. 205 *Cigoli*, St. Francis in adoration. 206 *Cigoli*, Martyrdom of St. Stephen.

On the first floor is a collection of pictures by modern artists.

In the *Via Ricasoli*, close by, is the Government manufactory of Florentine mosaics.

Leaving the Academy we turn to the rt. and enter the Piazza S. Marco. Opposite, to the left, is the entrance to the Monastery (open 10 to 4, adm. 1 fr., Sun. free), now styled the

Museo di S. Marco. The convent was handed over to the reformed Dominicans of Fiesole in 1436, by Eugenius IV, at the request of Cosimo de' Medici. Cosimo became a great benefactor to this famous convent, of which S. Antonino was the first prior. Fra Angelico has adorned it with his paintings, and it preserves many memories of Savonarola. Opposite the entrance is a Crucifixion with St. Dominic, by *Fra Angelico*. Over four of the doorways in the cloisters are lunettes by *Fra Angelico*, the subjects of which are St. Peter Martyr, St. Dominic, Christ in the tomb, Christ as a pilgrim received by two friars.

In the CHAPTER-HOUSE, which is almost opposite the entrance, is *Angelico's* Crucifixion. Here the Church is represented mourning over the sufferings of Christ. Below are 17 portraits of great Dominicans.

In the GREAT REFECTORY is St. Dominic and his friars fed by angels, by *Sogliani* (1536). In the second cloisters, and the rooms on the right of them, are architectural fragments, etc., from buildings of the centre of mediæval Florence (where the Piazza Vittorio Emanuele now is) that have been demolished in course of modern improvements. At the bottom of the staircase is the entrance to the SMALL REFECTORY, where is a Cenacolo by *Domenico Ghirlandajo*.

UPPER FLOOR.—Opposite the entrance, Annunciation by *Angelico*. In the cells on the left are frescoes by *Angelico*. The Transfiguration, in the 6th cell, and the Coronation of the Virgin, in the 9th, are the most remarkable. On the wall of the corridor, half-way down on the right, is a Madonna and Saints, one of the most beautiful of *Angelico's* works. The cells at the end of the corridor were once occupied by Savonarola. In the first are frescoes by *Fra Bartolommeo*. In the second are relics of Savonarola, and a portrait of him by *Fra Bartolommeo*. We now

return to the top of the staircase. On our left are (31) the cell of S. Antonino, which contains some relics of the saint, and (33) *Fra Angelico's* own cell, containing the famous Madonna della Stella, and a Coronation of the Virgin. 34 contains an Annunciation above and an Adoration of the Magi below. All these three are miniature altarpieces painted on wood. At the end of this corridor, on the right, are the cells which, it is said, Cosimo de' Medici used when he stayed at the convent. Eugenius IV lodged in them in 1442. Here is an Adoration of the Kings, by *Angelico*. Returning towards the head of the staircase, we reach the door of the LIBRARY. This building was designed by *Michelozzo*, and contains a valuable collection of missals and choir-books. Part of the monastery is occupied by the Accademia della Crusca, the supreme authority on the Italian language.

The CHURCH. Over the entrance is a crucifix by *Giotto*. Above the third altar on the rt. is a Madonna with saints by *Fra Bartolommeo*. Between the second and third altars on the left are the tombs of Pico della Mirandola and Poliziano.

[From the Piazza the Via 27 Aprile leads N.W. At No. 1 on the left is the entrance to the disused Convent of **S. Apollonia**, which contains a small collection of paintings, and some frescoes transferred to canvas. The most important works are a Last Supper and a Crucifixion, by *Andrea del Castagno*.]

On leaving the Church of S. Marco we turn to the rt. and then to the rt. again at the end of the Piazza. We soon reach, on the left, the entrance to the **Chiostro dello Scalzo**, the cloister of the barefooted friars. Here are sixteen masterly frescoes in brown, by *Andrea del Sarto*, except the 4th and 5th on the rt., which are by his pupil *Franciabigio*. They

represent the History of St. John Baptist. On leaving the cloister we turn to the right and proceed down the Via Cavour. We pass on the right the **Casino Mediceo**, erected about 1570 by *Buontalenti* on the site of the great Garden of the Medici. A little farther on, on the same side, is the Marucellian library. On the same side again is the

Palazzo Riccardi, built by the great Cosimo, about 1430, after designs by *Michelozzo*. Here Lorenzo held his brilliant court; here Charles VIII lodged after the flight of Piero de' Medici, and Duke Alexander was murdered by Lorenzino de' Medici in 1537.

On the first floor is a CHAPEL with frescoes by *Benozzo Gozzoli*, painted between 1459 and 1463, in which is represented the Journey of the Three Kings. Portraits of the painter himself, and Lorenzo dei Medici, John Paleologus, and Joseph, Patriarch of Constantinople, are introduced. On either side of the window are choirs of angels. Formerly this chapel was artificially lighted, and in the place where the window now is there was a Madonna and Child by *Filippo Lippi*. (Now in the Belle Arti.) (Adm. 10 to 4; small fee.)

On the same floor is a large room with a ceiling by *Luca Giordano*.

Leaving the Palace we turn to the rt., and soon reach the Piazza del Duomo.

Eastern Florence.

Leaving the Piazza del Duomo at the S.E. corner, we proceed down the Via del Proconsolo, and arrive in a few minutes at the Church of **La Badia**. The present building is of the 17th cent. There was a Benedictine Abbey on this site at the close of the 10th cent.

INTERIOR.—On the rt. is a Madonna by *Mino da Fiesole*. The monument of Bernardo Giugni, in the transept to the rt., as well as that of Count Ugo, son of Willa, foundress of the Abbey, on the left,

is also by *Mino da Fiesole*. In the CHAPEL OF ST. BERNARD, on the left, is *Filippino Lippi's* picture of the Virgin appearing to the saint.

Opposite the Badia is the **Bargello** (open 10 to 4, adm. 1 fr., Sun. free). Once the Palace of the Podestà or chief Magistrate of the republic, afterwards a prison; since 1859 it has been the **National Museum**.

Passing through ROOMS I and II, which contain a collection of arms and armour, we enter the COURT. On its walls are the armorial bearings of the Podestà and judges of the city. Its staircase is guarded by the Marzocco (1367). We pass through a doorway opposite the entrance to the Palace into Room III, which contains some pieces of sculpture. By a door on the right we enter

ROOM IV (Sala del Camino). Opposite is a fine chimney-piece by *Benedetto da Rovezzano*, with the story of Croesus and Cyrus in relief. This room contains *Michel Angelo's* Bacchus, his bust of Brutus, the mask of the Faun executed by him in the Medici garden, and an unfinished Madonna and Child—displaying a very happy combination of sweetness and strength.

FIRST FLOOR. At the top of the grand staircase, on the rt., is

ROOM V, which is devoted to the art of *Donatello*. The original works of the artist to be found here include: St. George, from Or San Michele; David with the head of Goliath; the Marzocco from the front of the Palazzo Vecchio; St. John the Baptist; the head of the young St. John in profile; and Niccolò da Uzzano (coloured).

In ROOM VI is a collection of tapestry.

ROOM VII contains collections of bronzes, ivories, goldsmith's work, cameos, and Limoges enamels, and wares from Pesaro and Gubbio, Urbino and Faenza. M. Carrand, a French antiquary, who resided in Florence for several years, bequeathed these treasures to the city in 1889.

ROOM VIII is the Chapel of St. Mary Magdalene. On the wall facing the door is a fresco attributed to *Giotto*, which contains a portrait of Dante. Milanese has shown that this painting was executed in 1337 by a pupil, after the death of the master.

In ROOM IX, the Sacristy, is a collection of chasubles and other vestments, together with some handsome chalices and church plate.

Returning through the chapel into Room VII, we enter, on the left,

ROOM X, which contains another portion of the Carrand collection.

In Rooms XI and XII are David, by *Verrocchio*; two reliefs, executed by *Ghiberti* and *Brunelleschi*, in competition for the commission for the gates of San Giovanni; a dog in relief by *Cellini*, and a bust of Cosimo I (1546), by the same artist; *Giovanni Bologna's* Mercury, and two candelabra by *Verrocchio*.

SECOND FLOOR.

At the top of the stairs we enter ROOM XIII and turn to the rt. In this room, and in ROOM XIV, are a large number of reliefs by the *Della Robbia* family. They are very beautiful, but they show here to less advantage than in the chapels for which they were originally intended.

ROOM XIV has also a superb collection of majolica, some of which was given or bequeathed to the Medici by the Dukes of Urbino. Some fine pieces of Urbino and Faenza ware, which were broken at the time of the earthquakes in 1895, have been skilfully put together again.

ROOM XV, the Tower room, contains some Florentine tapestry and a collection of dies for medals.

Returning through Rooms XIV and XIII, we enter ROOM XVI, in which, as well as in the adjoining room, are some good examples of the work of the Tuscan sculptors of the 15th cent. In Room XVII

(to the left), St. John the Baptist by *Benedetto da Majano*, Bacchus by *Sansovino*, an unfinished Apollo by *Michel Angelo*, the busts of Piero de' Medici and Rinaldo della Luna by *Mino da Fiesole*, and a Virgin and Child by *Verrocchio*. Returning through ROOM XVI, we enter ROOM XVIII, the walls of which are adorned with fine Gobelins (1733-46), designed by *Audran*.

On leaving the Bargello, we turn to the left and take the second street to the left (*Via dell' Anguilara*), which leads in a few minutes to the Piazza Santa Croce.

S. Croce, the greatest of Franciscan churches, "the Pantheon of modern Italy," was commenced in 1294, under the direction of *Arnolfo di Cambio*. It was not consecrated, however, until 1442. The modern W. front was erected at the expense of an Englishman named Sloane. The structure itself is remarkable for its simplicity. The intense earnestness of the early Franciscans, their practical charity, the unaffected eloquence of their great preachers, had won for them a considerable following in Florence. They wanted a large building, simple in design, and capable of containing the crowds they gathered together.

ENTRANCE WALL. The circular window is filled with glass after a design attributed to *Ghiberti*; the bronze statue of St. Louis below is by *Donatello*.

RIGHT AISLE. On the rt. is the tomb of Michel Angelo, designed by *Vasari*. Opposite is the Madonna del Latte, by *A. Rossellino*. We pass by the monuments of Dante, Mazzini, and Alfieri (by *Canova*). On the pillar opposite Alfieri's monument is the beautiful pulpit, *Benedetto da Majano's* masterpiece. In the reliefs are represented scenes from the life of St. Francis; below are five statuettes representing Faith, Hope, Charity, Fortitude, and Justice. Returning to the aisle, and passing by the

monuments of Machiavelli, and Lanzi the art-historian, we find ourselves opposite *Donatello's* Annunciation—an early work of the master. Near it is a fresco of St. John Baptist and St. Francis by *Domenico Veneziano*. Further on is the tomb of Leonardo Bruni of Arezzo, the humanist, by *B. Rossellino*. Next is the tomb of Rossini.

RIGHT TRANSEPT. In the first chapel on the rt. are frescoes of the school of *Giotto*, statues of SS. Bernard and Francis by the *Della Robbia* family, and the tomb of the Countess of Albany. In the **CAPPELLA BARONCELLI** in this transept are frescoes representing scenes in the life of the Blessed Virgin by *Taddeo Gaddi*, and a Madonna by *B. Mainardi*. Close by is a doorway leading into a corridor. We pass through it, and enter the **SACRISTY** by the first door on the left. Opposite the entrance to the sacristy, and separated from it by an iron screen of admirable workmanship (1371), is the **CAPPELLA RINUCCINI**. Here are frescoes by *Giovanni da Milano*. The altarpiece is by his master, *Taddeo Gaddi*.

In the Sacristy is a collection of illuminated missals of the 14th and 15th centuries. There is some good intarsia work on the cabinets.

At the end of the corridor is the **CAPPELLA MEDICI**. The lunette over the doorway of the chapel and the altarpiece are graceful works of the *Robbia* School. On the rt. is a Coronation of the Virgin by *Giotto*. On the left a ciborium by *Mino da Fiesole*, and a Virgin and Child in relief, of the school of *Donatello*. Returning to the church and proceeding towards the choir, we soon reach the Peruzzi and Bardi Chapels, the 4th and 5th on the rt. These chapels contain some of *Giotto's* most important frescoes (1305). *Giotto*, like Masaccio in the century following, stands at the head of a new epoch in the history of art. (Consult the art histories of Muntz, Woltmann and

Woermann, and Kugler; Ruskin gives an "interpretation" of these frescoes in his *Mornings in Florence*.)

In the **CAPPELLA PERUZZI** *Giotto* has painted scenes from the lives of St. John Baptist and St. John the Evangelist. In the **CAPPELLA BARDI** are represented scenes from the life of St. Francis.

CHOIR. Its walls are covered with frescoes by *Angelo Gaddi*, the subject of which is the Story of the Cross.

LEFT TRANSEPT. The 5th chapel from the choir contains frescoes by *Maso*. The 6th is the **CAPPELLA NICCOLINI**; both architecture and paintings belong to the later Renaissance period. In the next chapel is a crucifix, which, according to popular tradition, is that which *Donatello* executed in competition with Brunelleschi.

LEFT AISLE. On the first pillar, opposite the tomb of Raphael Morghen, is the unfinished monument of Leon Battista Alberti. Further on is the tomb of Carlo Marzuppinì (1465), secretary of the Republic, by *Desiderio da Settignano*. As we approach the west door we pass the tomb of Galileo Galilei. Near the entrance is a monument to Gino Capponi.

In the **CLOISTER** on the S. of the church is the **CAPPELLA DEI PAZZI**, designed by *Brunelleschi*. In the centre of the portico is a cupola, the interior of which is lined with *della Robbia* work. The frieze of angelic heads above the doorway has been attributed to *Donatello* and to *Desiderio da Settignano*. In the chapel are twelve apostles and four evangelists by *Luca della Robbia*.

The **GREAT REFECTORY** contains a Cenacolo attributed by some critics to *Taddeo Gaddi*.

On leaving S. Croce we take the Via dei Pepi on the N. side of the Piazza, and reach immediately the Via Ghibellina. Turning to the rt. down this street, we soon reach, on

Churches.

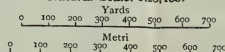
1. S. S. Apostoli.....C₃.
2. S. S. Annunziata.....D₁.
3. S. Apollonia.....C₁.
4. S. Ambrogio.....E₁.
5. La Badia.....D₂₋₃.
6. S. Croce.....D₃.
7. Duomo (S. M. del Fiore).....D₃.
8. Campanile.....C₂.
9. Battistero (S. Giovanni).....C₂.
10. S. Domenico.....D₁.
11. S. Egidio.....D₂.
12. S. Firenze.....D₃.
13. S. Gio. Evangelista.....C₂.
14. S. Gastano.....C₂.
15. S. Lorenzo.....C₂.
16. Sagrestia Nuova.....C₂.
17. Cappella de' Medici.....C₂.
18. Or. S. Michele.....C₂.
19. S. Maria del Carmine.....B₃.
20. S. Maria Novella.....C₂.
21. S. M. Maddalena dei Pazzi.....E₂.
22. S. M. degli Angeli.....C₂.
23. S. M. Maggiore.....C₂.
24. Oratorio della Misericordia.....C₂.
25. Ognissanti.....B₂.
26. S. Carlo Borromeo.....C_D.
27. S. Pancrazio.....C₂.
28. S. Paolino.....B_C.
29. Cappella dei Rucellai.....C₂.
30. S. Spirito.....C₃.
31. S. Trinità.....C₃.
32. S. Teresa.....D₂.
33. Chiesa Anglicana.....E₂.
34. Sinagoga.....E₂.

Palaces.

35. Palazzo Vecchio.....D₃.
36. „ degli Uffizi.....C_D.
37. „ Pitti.....C₃.
38. „ Strozzi.....C₂.
39. „ Rucellai.....C₂.
40. „ Corsini.....C₃.
41. „ Riccardi.....C₂.
42. „ Arcivescovile.....C₂.
43. „ Spini (Ferroni).....C₃.

FIRENZE
(FLORENCE).

Natural Scale. 1:20,000.



Museums, Public Buildings, etc.

44. Opera del Duomo (Mus. S. M. Fiore).....D₂.
45. Sasso di Dante.....C₂.
46. Bigallo.....C₂.
47. Casa di Dante.....D₂.
48. Arte della Lana.....C₃.
49. Loggia dei Lanzi.....C_D.
50. Galleria degli Uffizi.....D₃.
51. Biblioteca Nazionale (Pal. Uffizi).....C₃.
52. Mus. di Fisica e di Storia Naturale.....D₃.
53. Ospedale S. Onofrio.....C₂.
54. Spedale degl' Inocenti.....D₂.
55. Museo Archeologico.....D₂₋₃.
56. Accademia delle Belle Arti.....D₁.
57. Museo di S. Marco.....D₁.
58. Chiostro dello Scalzo.....D₁.
59. Casino Mediceo.....D₁.
60. Biblioteca Marucelliana.....D₁.
61. Il Bargello (Museo Nazionale)
(Pal. del Podestà).....D₂.
62. Casa Buonarroti.....D₂.
63. Spedale S. M. Nuova.....D₂.
64. Banca d'Italia.....D₂.

Hotels.

- A. Hotel de Florence et Washington.....B₂.
- B. „ Milano.....C₂.
- C. „ Cavour.....D₂.
- D. Grand Hotel.....B₂.
- E. Hotel de la Ville.....B₂.
- F. „ d'Italia.....B₂.
- G. „ Grande Bretagne.....C₃.
- H. „ New York.....C₃.
- I. „ Vittoria.....A₂.
- J. „ Anglo-American.....B₂.
- K. „ Metropole et de Londres.....C₂.
- L. „ du Nord.....C₃.
- M. „ de l'Europe.....C₃.
- N. „ Centrale.....C₂.
- O. „ Roma.....C₂.
- P. „ Minerva.....C₃.
- Q. „ Paoli.....E₃.
- R. „ Savoy.....C₂.
- S. „ Bristol.....B₂.
- T. Pension Bellini.....B₂.
- U. „ Piccoli.....C₃.
- V. „ Jennings.....D₃.
- W. „ Lucchesi.....D₃.

Theatres.

- T.F. Teatro La Pergola.....D₂.
- Pag. „ Pagliano.....D₂₋₃.
- Nuo. „ Nuovo.....D₂.
- Nic. „ Niccolini.....C_D.
- A.N. Arena Nazionale.....C₂.

- P.O. Post Office (Pal. Uffizi).....C_D.
- T.O. Telegraph Off. (Pal. Nonfinto).....D₂.

Tramways.....

Walker & Cockerell sc.

the left, the **Casa Buonarroti**, Michel Angelo's house, in which are preserved some drawings and other relics of the master, 50 c. (Mon. and Thurs. 9 to 3, free).

The house once occupied by GALILEO is in the Via della Costa S. Giorgio, No. 13. *Benvenuto Cellini* died at No. 38 Via della Pergola.

Environs of Florence.

The CASCINE is the Bois de Boulogne of Florence. It is on the west side of the city, and is reached by the Lung' Arno. Near the centre is an open space with a Casino and Café, where the band plays on Sunday, and at the extreme end, close to the river, is a monument to the Rajah of Kohlapore, erected on the spot where his body was cremated in 1870.

The heights around Florence afford many fine views of the city and environs. One of the favourite promenades is the VIALE DEI COLLI, a road which ascends from the Porta Romana, the S. gate of Florence, and along the slopes of *S. Miniato*, and descends to the river, terminating at the Ponte di Ferro, near the Porta S. Niccolò, in the S.E. part of the city. The road is called *Viale Macchiavelli* from the Porta Romana to the Piazzale Galileo, and thence *Viale Galileo*. It is bordered by fine grounds, and affords magnificent views. The view from the Piazzale Michel Angelo is charming.

S. Miniato.—However short a time the traveller may spend in Florence, he should not fail to visit S. Miniato. From that hill is to be seen the most beautiful of all views of the city. He who is wise will set out an hour or two before sunset, and either drive thither by way of the Porta Romana and the beautiful Viale dei Colli; or else he will cross the Ponte alle Grazie, and, passing through the old wall

by the Porta S. Miniato, will climb the steep ascent of the cypress-bordered Via Crucis. After looking at the view from the Piazzale Michel Angelo (to the left), he will continue his way to S. Miniato. Leaving S. Francesco or San Salvatore on the left, he will reach in a few minutes a gateway surrounded by the remains of those fortifications which Michel Angelo built in 1529. It is always necessary to ring the bell, as the gate is kept closed.

The Church of *S. Miniato al Monte* has been justly designated one of the most remarkable monuments of the art of the Middle Ages. It was built in the 11th cent. by Bishop Hildebrand, with the aid of Henry II and his wife Cunegonde. Its architecture presents a fine example of Tuscan Romanesque.

INTERIOR.—In the left aisle is the CHAPEL OF THE CARDINAL OF PORTUGAL. The good cardinal was a nephew of King Alfonso of Portugal; he died in Florence in 1459. The chapel was designed by *Rossellino*. In the vaulted roof are reliefs by *Luca della Robbia*, representing Moderation, Prudence, Fortitude, and Chastity.

The tomb is also by *Rossellino* and is considered to be his masterpiece. Opposite is an Annunciation attributed to *Baldovinetti*.

The steps leading to the TRIBUNE were restored in 1447, but the ambo and the screen are beautiful examples of the decorative art of the 11th cent. Four of the columns in the Tribune have Graeco-Roman capitals, brought hither from the ruins of some ancient building. The mosaics of the apse, though in the Byzantine-Italian style, are dated 1297.

On the south side of the Tribune is the SACRISTY, which contains frescoes, by *Spinello Aretino*, representing incidents in the life of St. Benedict.

The well-proportioned Church of

S. Francesco al Monte, N. of S. Miniato, is worth a passing visit. [A flight of steps descends from it to the *Porta S. Miniato*, within which is the Church of **S. Niccolò**, with the Madonna della Cintola by *Baldovinetti*. In the tower Michel Angelo is said to have hidden himself for fear of the Medici in 1530. The Via S. Niccolò leads to the *Ponte alle Grazie*, passing on the left the **Palazzo Torrigiani**, which contains an interesting picture gallery, only visible by private introduction. Here also permission may sometimes be obtained to visit the beautiful GIARDINO TORRIGIANI, near the Porta Romana (entrance in the Via dei Serragli).]

Following the Via dei Colli for 10 min. from S. Miniato, a road on the left leads, in 20 min., to the **Torre del Gallo**. Galileo, when residing at Arcetri, made some observations from this tower. Some of the rooms are occupied by a small museum. Amongst the objects shown is a portrait of Galileo by *Sustermans*, and some autographs of the astronomer. Fine view from the top of the tower.

At a short distance from the Torre del Gallo, in the Pian dei Giullari, is the villa named *Il Gioiello*, to which Galileo retired in 1631, after his condemnation by the Holy Office. His sister, Maria Celeste, who was at that time a nun in the neighbouring Convent of *Arcetri*, spent much time with him. Here he was visited by the young Milton. Below Arcetri is the interesting Church of *S. Lorenzo*, with an ancient pulpit.

The **Certosa** of Florence is picturesquely situated on a wooded hill at the confluence of the Ema and the Greve, at a distance of 3 m. from the Porta Romana. [Trams starting from the Porta Romana pass the gateway of the Monastery.] The Certosa was founded by Niccolò Acciaiuoli, a

rich Florentine, in 1341, and dedicated by him to St. Laurence. It was originally intended to be a public school as well as a monastery. Nearly all the pictures by great Florentine masters that once were here have now been sold.

The monks act as guides to visitors. An offering (1 fr.) for the poor should be given to the cicerone. The CHURCH has good carved stalls, and is adorned with intarsia work. In the CRYPT are the tombs of the founder (1366), his son Lorenzo, his father Acciaiuoli, and his sister Lapa, all sculptured by pupils of *Orcagna*. The tomb of Angelo Acciaiuoli, which is in a chapel on the rt., is attributed to *Donatello*.

In the CHAPTER-HOUSE is a Crucifixion by *Mariotto Albertinelli* (1506).

The GUEST CHAMBERS were once occupied by Charles V. Pius VI and Pius VII also used them. From the balcony there is a beautiful view over the valley of the Greve.

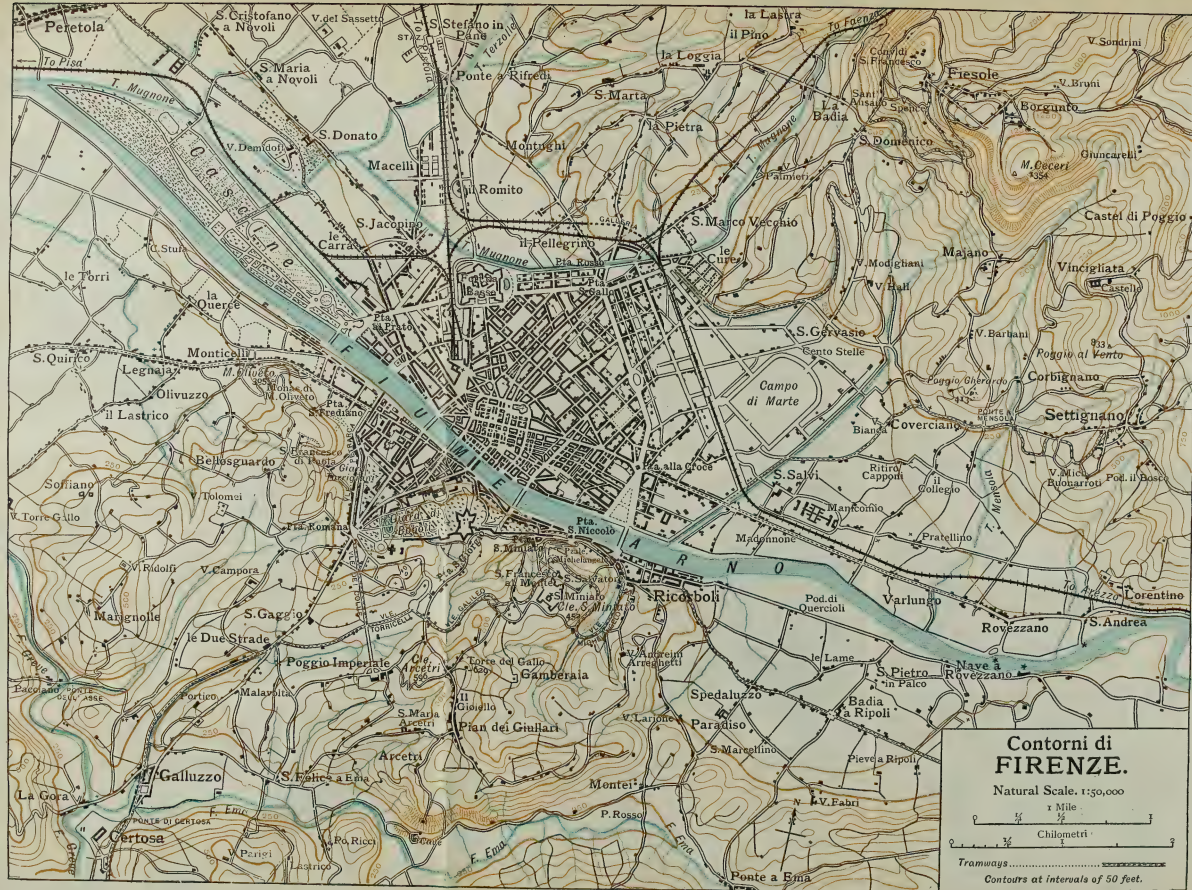
At the SPEZERIA of the monastery Chartreuse can be purchased.

Bellosguardo and Monte Oliveto.

—Outside the walls, from the Porta Romana to the Porta S. Frediano, extends the Viale Petrarca. To reach Bellosguardo we leave Florence by the Porta Romana, and follow the Via di Casone, which leads to the Church of *S. Francesco di Paola*.

To the S. of the church lies the hill of *Bellosguardo*, from which there is a good view of Florence and the valley of the Arno. Near the top of the hill are the *Villa Castellani*; the *Villa Zannetti*, where Garibaldi once lived; the *Villa Zoubon* (higher up), for sixteen years the home of Galileo, and at one time the residence of Ugo Foscolo; and the *Villa Michelozzo*, with a lofty tower, built by *Michelozzo*.

We retrace our steps for a little way, and then take the Via del Monte Oliveto, which soon leads us to the Monastery of *Monte Oliveto*,



now used as a military hospital. In the choir of the church is the Entrance to Jerusalem, by *Santi di Tito*. From a cypress-crowned hillock to the W. of the monastery there is to be seen another beautiful view of Florence and the valley of the Arno.

S. Domenico and Fiesole.—Fiesole lies to the N. of Florence, about 3 m. from the *Porta di San Gallo*. The least pleasant way to get there is by the tram that starts from the Piazza of S. Marco. For the active traveller it is best to walk to Fiesole by the following route:—

From the *Porta San Gallo* by the *Via Regina Victoria* to the *Piazza delle Cure*. Cross the *Piazza*, and take the *Via Boccaccio*, which follows the left bank of the *Mugnone*. After walking for nearly a mile, pass on the rt. the *Villa Palmieri*, once known as the *Villa Schifanoia*. It is asserted that this is the palace described in the *Decameron*, in the prologue to the third day. Here Queen Victoria resided in 1888, since which time the above-mentioned road has borne her name. A mile further is **S. Domenico**, where Fra Angelico and his brother Dominicans resided before entering into possession of S. Marco. There is a Madonna and saints by *Angelico* in the choir; and in one of the chapels of the nave is a Baptism by *Lorenzo di Credi*.

The *Via della Badia* leads hence, after 250 yds., to the **Badia**. The original building was the ancient cathedral of Fiesole. When the people built their new cathedral (1028) above, the Benedictines founded an abbey here. The existing church, built about 1456-66, was erected by a follower of *Brunelleschi*. It contains decorations by pupils of *Desiderio da Settignano*. In the refectory is a good fresco by *Giovanni da San Giovanni*.

Lorenzo il Magnifico, and the members of the Platonic Academy, often stayed here; and it was at

the **Badia** that Leo X received the papal crown.

Returning to S. Domenico, we take the old road to the left, and reach Fiesole in 20 minutes.

Fiesole, the ancient *Faesulae*, the mother-city of Florence, was an important Etruscan town. Under Roman rule it became a strongly-fortified place. According to Silius Italicus, its inhabitants were famed for their skill in divination.

The **Cathedral** was commenced in 1028, but was not completed until the 13th cent. Its exterior is simple almost to rudeness.

INTERIOR.—Over the door is the statue of S. Romolo by *Giov. della Robbia*. On the right of the choir is the **CAPPELLA SALUTATI**, which contains two important works by *Mino da Fiesole*—the altar, and the tomb of Bishop Salutati.

Behind the cathedral are some interesting remains of a **Roman Theatre** (adm. 50 c.). Below are scanty remains of *thermae*.

A narrow street to the W. of the cathedral leads to the highest point of the hill, the arx of the ancient city (1130 ft.), now occupied by the Convent of *S. Francesco*. In the neighbourhood of the church are beautiful and extensive views. Just below it is the ancient Church of **S. Alessandro**, which is said to have been the cathedral before the **Badia** was built.

We return by the old road towards the *Villa Spence*. A steep lane to the left, below the villa, leads immediately to **Sant' Ansano**. Here is a small collection of works of art. Amongst the pictures are two panels attributed to *Fra Angelico*, and four to *Botticelli*, representing the Triumphs of Love, of Chastity, of Time, and of Christ. 10 min. lower down the lane is *S. Domenico*.

The **Castle of Vincigliata** is nearly 3 m. from Fiesole. It is best either to drive there from Florence or to take the *Settignano*

tram from the Piazza del Duomo to the *Ponte a Mensola*. The castle is about 2 m. from the bridge. It has been restored by Mr. Temple Leader in the style of the 15th cent. There is a magnificent view from the watch-tower. The chapel contains, amongst other works of art, an Annunciation by the *Della Robbia* family.

[The castle is to be seen only on Thursdays, Sundays, and Festivals. Tickets for admission are to be obtained in Florence, at the Palazzo Temple-Leader in the Piazza Pitti.]

S. Salvi.—The trams which run from the Piazza dei Giudici on the Lungarno pass within a short distance of S. Salvi. In the refectory of S. Salvi (open 10 to 4, adm. 25 c.) is the great CENACOLO of *Andrea del Sarto*. [Best light in the afternoon.]

FOJANO (7700). Rte. 73.

A hill town rising above the valley of the Chiana (1000 ft.), and commanding an extensive view. The Churches of **S. Francesco** and **S. Domenico** contains some admirable works in terra-cotta of the *Robbia* school. In the *Collegiata*, or principal church, is a fine painting attributed to *Luca Signorelli*, and a good specimen of *Robbia* ware. In the so-called *Prepositura* is a gilt statue of the Baptist by *Vecchietta*.

FOLIGNO (9500). Rtes. 74, 84.

A thriving town in the valley of the *Topino*, was the birthplace of *Niccolò di Liberatore*, misnamed *Alunno* (pupil). His proper title is *Niccolò da Foligno*, but he has only left one important painting in his native town.

From the station the Via Cavour leads to the Piazza Vitt. Emanuele, on the right side of which stands the *Cathedral*, with fine 12th cent. doorway. Adjacent is the **Pal. del Governo**, which has a chapel on its upper floor adorned with frescoes by *Ottaviano Nelli*.

The Church of **S. Niccolò** has a

very beautiful altarpiece, with many figures, by *Niccolò da Foligno*. In the Piazza *Giordano Bruno* is the very old and curious Church of *S. Maria infra Portas*. Near the station, in a small desecrated church, is the *Pinacoteca*, which contains a few Umbrian pictures, with some sculptures and other antiquities.

Crossing the railway, a road leads E. towards the mountains to the (4 m.) *Abbadia di Sassovivo*, which has a very beautiful cloister of the early 13th century.

FONDI (9700).

Is the ancient *Fundi*, and lies upon the Appian Way. It has considerable remains of the Roman town walls. The castle has some fine Gothic windows. The Church of **S. Maria** has a good front, a bishop's throne, and a few paintings worth notice. The neighbourhood has the reputation of having harboured in former days a troublesome set of brigands.

FORLÌ (15,000). Rte. 83.

S.W. of Ravenna, has several paintings worth notice in its various churches by *Palmezzano*, but none by the more famous *Melozzo* (1438-94) who was born here. **S. Mercuriale**, in the principal piazza, has also a very fine brick campanile. The Cathedral is mainly modern. In the **Picture Gallery** is a Nativity by *Francia*, a good portrait, attributed to *Giorgione*, a Last Supper and other works by *Palmezzano*, a fresco attributed to *Melozzo*, and a Virgin and Child by *Rondinelli*. The 14th cent. citadel is a massive building (now a prison).

FORMIA (8400). Rte. 82.

An ancient city, occupying a beautiful situation on the Bay of Gaeta. Above the town rises an eminence whereon is the so-called **Villa of Cicero**, who certainly had a villa at *Formiae*. This contains a few antiquities and columns, and commands a magnificent view. It

formerly belonged to the kings of Naples. There are remains of many other Roman villas.

FOSSOMBRONE (7500). Rte. 84.

An industrious town, with important silk factories, on the ancient *Via Flaminia*, which led from Rimini to Rome. It lies in a fertile valley, watered by the *Metauro*. About 5 m. S.W. is the celebrated **Pass of the Furlo**, where the river *Candigliano*, a tributary of the *Metauro*, threads a narrow gorge. Here *Vespasian* (A.D. 76) cut a tunnel about 35 yds. in length, through which runs the carriage road. This is recorded by an inscription cut in the rock at the N. entrance. At the S. end of the ravine is an Abbey Church, with frescoes.

FRASCATI (p. 285). Rte. 80.

GAETA (5600). Rte. 82.

A fortress of considerable repute in the Middle Ages, was the refuge of *Pius IX* in 1848, and of the last king of Naples in 1860. The **Cathedral** has a few ancient remains (it originally had 5 aisles, but has been much altered); outside it is the finely sculptured Gothic column of an Easter candlestick, and there are some scanty traces of an amphitheatre. On the summit of the promontory above the town is the round tomb of *Munatius Plancus*, once a celebrated point of view, but now inaccessible, as it lies within the modern fortifications.

GENOA (225,000). Rtes. 3, 4, 33, 34, 38, 68, 70. Map, p. 114.

Buffet at the station.

Restaurants.—*Teatro*, below the *T. Carlo Felice*; *Borsa* (*Raffaele*), *Via S. Luca*; *Raschianino*; *Ognone*. Good dishes, *Rovioli alla Genovese* and *Stoccafisso*; good wine, *Coronata* and *Polcévera*.

Electric Tramway from the Station to the *Giardino Acquasola*, entering a tunnel at the Piazza

Zecca. From the *Giardino* by the *Piazza Manin* along the *Via di Circovallazione*, passing through a spiral tunnel by the *Piazza S. Ugo*. Also from the station by the harbour to the *Piazza Deferrari* or on by the *Piazza Cavour* and the *Corso Aurelio Saffi*, and along the banks of the *Bisagno* to the *Camposanto*, etc. etc. Also to *Pegli* and *Nervi*.

Boats.—Make a bargain—1 or 2 fr. an hour.

Baths.—*Raibeta*.

English Church in the *Via Goito*—a handsome building by *Street*.

Chaplain.—*Rev. Mr. Burt*.

Presbyterian Church.—*Via Peschiera*.

Hours of Admission.—*Cathedral Treasury*, Mon. and Thurs., 1 to 4; *Pal. Balbi Serenega*, daily, 9 to 4; *Pal. Bianco*, 11 to 4 (free on Sun.); *Pal. Durazzo Pallavicini*, 11 to 4; *Pal. Rosso*, 11 to 3 (Sun., 11 to 1; closed on Tues.); *Pal. Reale*, 10 to 4; *Pal. Civico*, 10 to 4; *Pal. Doria*, 10 to 4; *Villa Pallavicini*, 10 to 3 (Sun., 10 to 1; closed on Fri.).

Steamers leave Genoa every day for all the principal ports of the Mediterranean. Notices of the sailings are posted in all the hotels. Small boats for landing, 50 c.; luggage extra.

Filigree.—Genoa is noted for its silver and gold filigree work. Good shops in the *Via Orefici*.

Cab Fares.—1 fr. the course; 2 fr. the hour. By night, 50 c. extra.

Post Office.—*Galleria Mazzini*.

Telegraph Office.—*Palazzo Ducale*, *Via S. Lorenzo*.

Bankers.—*Granet, Brown, & Co.*, 7 *Via Garibaldi*.

Tourist Agent.—*Thomas Cook & Son*, 17 *Via Cairoli*.

British Consulate.—11 *Via Assarotti*.

Physicians.—*Dr. D. Preve*, 14 *Corso Carbonara*; *Dr. J. R. Spensley*, *Albergo Unione*, *Piazza Campetto*; *Dr. C. Wild*, 11 *Via Assarotti*; *Professor Giovanni Ferrari*, 12 *Via Assarotti*.

Dentist.—*Mr. Bright*, 35 Via SS. Giacomo e Filippo.

Chemist (English prescriptions).—*Farmacia Zarega*, Via Carlo Felice.

Bookseller.—*Donath*, 33 Via Luccoli.

Eng. Stores.—8 Via Garibaldi.

The capital of Liguria, on the Italian Riviera, has been surnamed *La Superba* from its beautiful situation and the attractions of its streets and buildings. It is situated on heights between two rivers, the *Bisagno* and the *Polcevera*, at the head of the gulf which bears its name.

The aspect of Genoa from the sea is not inferior in beauty to that of any other Italian city. The hills of Carignano on the east, and of S. Benigno on the west, joined by the intervening mountains, form a splendid amphitheatre, in the centre of which Genoa is built; while the rich and varied appearance of the buildings of the city, the port, and the numberless villas of the neighbourhood, combine to fill up the scene.

Vessels of the largest class can enter the harbour, which, notwithstanding the heavy swells occasioned by the south-west winds, is safe. The harbour is visited daily by French and Italian steamers in communication with other ports in the Mediterranean, and during the year 15,000 ships, of which nearly half are steamers, enter or leave it. An Italian nobleman, the Duca di Galliera, left nearly a million of money for the express purpose of improving the harbour, and with this sum an outer basin and a new port were constructed. A further extension westward in the direction of Sampierdarena is in progress, but the greatest obstacle to the development of Genoa is the deficiency of railway communication; the town being surrounded by mountains on all sides, the construction of new lines is difficult and costly.

The **Port** is in the form of a hemicycle, with two fine breakwaters separating it from the sea, called the *Molo Vecchio* and the *Molo Nuovo*. On the latter is a large lighthouse, 300 ft. high and 417 ft. above the sea, which may be ascended on payment of 1 fr. Fine promenades along the sea-front add to the attractions of the city, the principal being a paved Terrace on the quay below the Palazzo Doria. The Gothic Palazzo di San Giorgio (now the Exchange) is a small but interesting building.

Several important establishments are grouped around the port, namely, the arsenal, the convict-prison, the custom-house, and the *Porto Franco*, or free port warehouses, where merchandise may be stored, previous to its re-exportation, free of duty. Genoa is the great commercial depôt of a wide extent of country, of which the chief raw exports are olive oil, rice, fruits, cheese, steel, etc.; the manufactured goods exported are velvets, silks, damask, gloves, flowers, paper, soap, jewellery in silver and coral, in all of which industrial branches the excellence of the Genoese workmen is incontestable. The imports are principally cottons, woollens, cochineal, indigo, grain, hides, etc. The annual imports are valued at £14,500,000 and the exports at over £3,000,000.

The three principal streets are the *Via Garibaldi*, *Via Cairoli*, and *Via Balbi*. The first, long known as *Via Nuova*, was commenced about 1552, after the destruction of a low and poor quarter which stood on the site of the present *Fontana Amorosa*. This street is the handsomest in the city, and is formed of a double line of palaces, having seven on its south and six on its north side, chiefly by the architect *Galeazzo Alessi*. The *Via Cairoli*, which joins it on the west, consists principally of shops. It enters the *Piazza Annunziata*, which connects it with the *Via Balbi*. Although

this street is generally inferior to the Via Garibaldi, it also contains several splendid palaces.

The CHURCH OF THE ANNUNZIATA is the most magnificent in Genoa, but the ornamentation is excessive. It was originally built in the year 1228, and was dedicated to St. Martha, but afterwards came into the possession of the Order of the Capuchins about 1509, who enlarged and completed it. The existing building was erected in 1587, with a fine entrance supported by marble columns. It owes much of its splendour to the liberality of the Lomellini family. The interior is very sumptuous. The nave and aisles are supported by twelve columns of white marble inlaid with red. The vaulting and dome are almost too richly gilded.

The DUOMO, or Cathedral church of **S. Lorenzo**, dates from the 11th cent., and has a fine 13th cent. W. front. The interior is Gothic, and composed, like the exterior, of alternate blocks of black and white marble. It dates chiefly from the 13th cent. The cupola and the choir were built by the architects *Alessi* and *Pennone* in the 16th cent.

Treasury (Adm. at 21 Via Arcivescovado; 50 c.). Among the many curiosities here shown are the ashes of St. John the Baptist, which are carefully preserved in two reliquaries, or urns, of silver-gilt, the workmanship of the celebrated *Contucci*, in 1488. They are paraded through the streets of Genoa on Corpus Christi Day with much pomp. They were brought from Palestine after the First Crusade.

The *Catino*, or glass dish, is also an object of great veneration among the Genoese, who believe it to be the same as that which held the Paschal Lamb at the Last Supper. It was captured from the Saracens by the brave Guglielmo Embriaco, at the storming of Cesarea in 1101, but broken by the French during their retention of it in the Napoleonic epoch.

The Church of **Santo Stefano** is a handsome structure, containing a painting of the martyrdom of the titular saint, one of the finest works of *Giulio Romano*.

In the Church of **S. Ambrogio** are some fine paintings and baroque internal decorations. The high altarpiece and another picture in the 3rd chapel on the left are by *Rubens*.

The Church of **Santa Maria in Carignano**, on a hill commanding a fine view of the sea, contains some excellent 17th cent. paintings. From the tower a still finer panorama may be viewed. Opposite this church is a bridge or viaduct which joins two hills, crossing the street and the houses below. Other interesting churches in the old town are **S. Maria di Castello** and **S. Donato**, both Romanesque, and **S. Maria delle Vigne**, Gothic, with a Renaissance interior, and a Romanesque cloister adjoining. The Gothic church of **S. Matteo**, in black and white marble, the family church of the **Doria**, is interesting also.

The **Palazzo Rosso**, so called from the colour of its façade, in the Via Garibaldi, contains the most valuable collection of paintings in Genoa, among which the portraits by *Vandyck* are justly celebrated. There are two good portraits also by *Bassano* and *Paris Bordone*, a Virgin and Child with saints by *Guercino*, and a Judith and Holofernes by *Paolo Veronese*.

This palace, with its contents, was presented to the city of Genoa by the Marchesa Brignole Sale Duchessa di Galliera in 1875. Opposite is the **Palazzo Bianco**, with a gallery of 200 pictures, the gift of the same lady. Ground floor: chiefly national and historical curiosities. First floor: entrance hall, marble statues and reliefs. Coronation and Virgin and Child, *Robbia*. Room I. Globes of 1688. II. Flemish tapestries. III. Magdalen by *Canova*. Dutch and Flemish paintings. *Vandyck*, Tribute-money. *Gerard David*, Virgin and Child. *Teniers*,

Dice-players. IV. *Zurbaran*, SS. Ursula and Euphemia. V. *Sassoferrato*, Virgin and Child. VI. *Palma Vecchio*, Virgin and Child with saints. VIII. Venetian lace, etc.—some fine fans.

The **Palazzo Municipale**, in the Via Garibaldi, is now occupied by the city government. It was formerly the residence of the Queen Dowager of Sardinia. The apartments contain a few pictures, and a large bronze tablet of B.C. 117, recording the decision of the Roman Commissioners in a dispute which had arisen between the ancient Genoese and their neighbours the Viturii, in relation to the proper boundary of their respective territories. The violin of Paganini, who was a native of Genoa, is preserved in one of the apartments.

Palazzo Balbi Senarega, in the Via Balbi, is remarkable for its handsome court with marble columns. It contains a gallery of paintings, in which Rubens, Vandyck, and Titian are well represented (the public not admitted).

Palazzo Reale, formerly the Palazzo Durazzo, in the Via Balbi, is an imposing structure from the grandeur of its proportions. It was purchased by the king in 1815, and Charles Albert in 1842 made it a royal residence. Its marble staircases are much admired. Its best paintings have been sent to Turin.

Palazzo Marcello Durazzo, in the Via Balbi, has a handsome façade and staircase. On the first floor is the GALLERIA DURAZZO-PALLAVICINI. The most remarkable paintings are: *Guercino*, Mucius Scaevola; *Rubens*, Silenus; *Paolo Veronese*, St. Catharine; *Vandyck*, Portrait of a Boy; *Rubens*, Philip IV of Spain; a *Pietà* of the Dutch School, and a Madonna and Saints, attributed to *Lucas van Leiden*. Other portraits by *Vandyck* have been somewhat spoilt by restoration; the group of James I and his family is not authentic.

Palazzo Doria, near the railway station, in the Piazza del Principe, the gardens of which overlook the port, was formerly the residence of the great Andrea Doria. It was presented to him in 1522. An inscription in Latin in front of the edifice records in substance that having served as admiral of the fleets of the Pope, Charles V, Francis I, and of Genoa, he prepared this palace, in 1528, as a place of repose during his old age. The palace still belongs to the elder branch of the Doria family, Prince Doria-Pamphili, whose principal residence is at Rome. Visitors are shown the great entrance hall, in a corridor of which are pictures of the Doria family, and a saloon with a fresco on the ceiling, representing Jupiter vanquishing the Titans.

The ALBERGO DEI POVERI, beyond the Porta Carbonara, founded in 1654, is a fine building devoted to the welfare of the poor, and accommodating about 1300 inmates. Provision is also made for the outdoor relief of others. Girls who marry out of the institution receive a dowry.

The OSPEDALE DI PAMMATONE, on the promenade of the Acquisola, has usually 1000 patients and 3000 orphans; it contains also an institution for the deaf and dumb. In front of it is a bronze statue representing the boy *Battistino Balilla*, who threw the first stone at the Austrian soldiers in 1746.

Beyond the Porta Romana is a *Hospital for the Insane*, containing, on an average, 700 patients.

There are in Genoa 15 establishments for women, called *Conservatorie*. Some of them are refuges for single women; others are penitentiaries; others are schools; others, again, are asylums for orphan or deserted children.

Of the Theatres, the TEATRO CARLO FELICE is the first. It ranks next in size to the Scala at Milan and the San Carlo at Naples.



Genoa has also an ACADEMY OF FINE ARTS, a PUBLIC LIBRARY, and an ARSENAL.

The ACQUASOLA GARDEN, on an eminence on the N.E. side of the city, is the chief promenade. The gardens are beautifully laid out, and military bands frequently perform there. The **Villetta di Negro**, on a mound which rises near it, commands a charming view. It is ascended on foot by winding paths, and the building itself has been converted into a museum. There are several other public gardens.

Near the railway station is a *Monument to Columbus*, erected in 1862. At the corners of the square pediment are figures of Religion, Geography, Force, and Wisdom; above is a circular pedestal, adorned with prows of ships, surmounted by marble figures representing Columbus and the kneeling figure of America. The pediment is decorated with reliefs of scenes in the life of the great navigator. Lord Byron lived at No. 3, in the Strada S. Francesco d'Albaro.

The finest view is obtained from the heights of **Castellaccio** (1150 ft.), which may be reached by funicular railway from the Piazza Zecca (fare, 50 c.). Genoa is an enormously wealthy city, and its rich citizens have built and are building sumptuous villas on every eminence and point of view above the town, and along the Mediterranean in both directions, but especially on the E. side.

A drive or walk should be taken through the entire length of the **Via di Circonvallazione a Monte**, which begins at the *Piazza Manin* and winds at a high level above the city, descending to the *Piazza Acquaverde*, close to the railway station. Tramway throughout. Time required on foot, about 1½ hr. from the Hotel Savoy and back.

The CAMPO SANTO, or Public Cemetery, lies nearly 2 m. N. of the town, and may be reached by

cab or tramway. It is laid out in terraces, and contains many handsome monuments. A fine circular chapel, with Doric columns, stands in the centre.

The **Villa Pallavicini** at *Pegli*, 7½ miles from Genoa, should by all means be visited. (Adm. 1 fr.; closed on Friday.) The grounds are beautifully laid out, and at great expense; artificial grottoes have been made from masses of stalactites conveyed from distant places, and lakes formed in caverns, through which a passage can only be made in a boat. Several points afford magnificent views of Genoa, the sea, and the mountains.

GORIZIA (22,000). Rte. 56.

In German *Görz*, is an Austrian town with many Italian features near the frontier. It has an interesting Cathedral, and was the burial-place of Charles x of France in 1836.

GROSSETO (6000). Rtes. 72, 75.

In the Maremma, near the left bank of the *Ombrone*, has an interesting Cathedral of the 13th cent., restored between 1857 and 1865. The W. front of red and white marble is in the Italian-Gothic style, with three doorways. On the S. side is another doorway, well restored, and two richly sculptured windows.

To the left stands the **Palazzo Comunale**, with a *Museum* on its 2nd floor. Here are preserved many antiquities found in the Etruscan tombs of the neighbourhood, including bronzes, sculptures, and vases.

The 16th cent. brick walls and bastions have been planted with trees, and turned into a Public Promenade, commanding an extensive view of the surrounding hills. 5 m. to the N.E. are the massive Etruscan walls of *Rusellae*; while 12 m. to the N.W. is *Vetulonia*.

GROTTAFERRATA, a Monastery of the Greek Basilians, was founded

by St. Nilus in 1002. The church, which has been rebuilt, retains a doorway of the original date. In a chapel are some celebrated frescoes representing miracles of the patron saint, by *Domenichino*. The abbot's residence has been fitted up as a **Museum**, containing many interesting fragments of ancient sculpture and inscriptions found in the neighbourhood, a few Byzantine paintings and interesting MSS. Grottaferatta may now be reached from Rome by electric tramway in 1 hr. (p. 285.) The monastery, fortified in the Middle Ages, occupies the site of a large Roman villa—not that of Cicero, the site of which is uncertain (p. 285).

GUALDO TADINO (4400). Rte. 84.

A mediaeval town of Umbria; is worth a visit for the sake of its excellent paintings by *Niccolò da Foligno*. They may be seen in the *Cathedral*, in the Church of *S. Francesco*, and at the *Pinacoteca*.

GUBBIO (5800). Rte. 77.

In Umbria, the ancient *Iguvium*, is one of the least altered among the mediaeval towns of Italy, and occupies a striking situation at the foot of *Monte Calvo*.

From the station a street leads through the town gate to a large Piazza, where stands the Church of **S. Francesco**, with some good paintings by *Benedetto Nucci*. On the left, outside the town, are the remains of a Roman theatre. Hence we ascend to the *Piazza della Signoria*, on the left of which is the conspicuous *Pal. dei Consoli* (1340). Fine view from the upper floor. Grand empty hall below.

On the opposite side of the Piazza is the **Town Hall**, wherein are preserved the famous *Eugubian Tables*, a set of bronze tablets engraved with directions for the performance of various Umbrian ceremonies. Here also is a *Collection of Pictures*, including many fine works of the Umbrian school,

besides carvings in wood, and other curiosities.

A short distance higher up the town is the **Duomo**, with paintings by *Sinibaldo Ibi* and *Timoteo Viti*. The sacristan shows a fine Flemish church vestment.

At the S. end of the Via Venti Settembre is the Church of **S. M. Nuova**, which contains a fine painting by *Ottaviano Nelli*. Outside the town gate, close by, is the Church of *S. Agostino*, with frescoes by the same painter representing the life of the saint.

HADRIAN'S VILLA (p. 284).

HERCULANEUM (Rte. 95).—The town of *Resina* and a considerable portion of the slope of Vesuvius lie over the ancient site of *Herculaneum*, which the great eruption in A.D. 79 buried below vast masses of lava, which has consolidated into a hard tufa rock. For this reason excavations on any considerable scale have been impossible. The entrance is by a very inconspicuous doorway on the rt. of the main street of *Resina*, at the end remote from *Naples* (Adm. 2 fr.; a guide accompanies the visitor). The buried city was discovered in the early part of last century, at a depth of 50 feet below the present surface; the access is by a low dark tunnel and a rough flight of steps. The guide and each visitor carries a spluttering candle, but it is in contemplation to introduce electric light. The principal building discovered was the Theatre, consisting of 19 tiers of seats, and capable of holding probably 3000 people. Tunnels and galleries run in every direction from the main excavation, and nowhere have they been made without finding objects of the greatest importance. On reascending, the visitor is conducted down a side street to other portions of the excavations, which are open to the light of day. They consist of houses constructed on the same plan as those at *Pompeii*. The

garden of the principal house is enclosed by an arcade of twenty columns and six buttresses. Further towards the sea are well-preserved magazines three stories high. The so-called Villa Suburbana, in which were discovered many of the finest bronzes now in the Naples Museum, and the famous papyrus rolls, has been covered up again.

IMOLA (33,000). Rte. 83.

The Roman *Forum Cornelii*, and a bishop's see, stands on the *Santerno*, a tributary of the *Reno*. It was once an important city of the Papal States, and was the birth-place in 1495 of Innocenzo Francucci, the painter. There are some interesting early Renaissance buildings (note especially the Ospedale Vecchio) and a small picture gallery and library.

ISCHIA.—This beautiful island, once much resorted to by foreigners for health and pleasure, is about 20 m. from Naples. It has an area of 25 square m., and a population of about 20,000, much reduced by the earthquake of 1883, after which visitors declined to reside here. It abounds in fine scenery, the views including Vesuvius and the whole of the celebrated Bay of Naples, and the neighbouring islands. Here are hot springs, described as "chloruric, with bicarbonate of soda, and ferruginous." They are much frequented by persons suffering from paralysis, gout, etc.

The island of Ischia may be reached in two hrs. from Naples, either by a small steamer three times daily from *Torregaveta*, the terminal station of the Pozzuoli railway, or by Messrs. Manzi's steamer, which leaves the quay of the *Immacolatella* in the port of Naples once a day. Return fare, 10 fr. The steamers touch at the island of *Procida* (14,500), at the E. end of which is a castle commanding a beautiful view. The little town, which skirts the coast, is picturesque

with its white and rose-coloured houses. The island rises at either end, and is depressed in the centre. After leaving *Procida*, the little island of *Vivara* is passed, and the steamer goes direct to *Casamicciola* if the weather is favourable, or in bad weather to *Porto d' Ischia*. At *Porto d' Ischia* there is a small but excellent harbour, formed by a cutting made from the sea to a little lake, which was evidently at one time the crater of a volcano. Both these islands are of volcanic formation, consisting chiefly of pumice and volcanic dust; they are both of extreme fertility, and yield enormous crops of oranges, lemons, and grapes.

Ischia (7000).

The capital of the island, lies on the E. shore, and consists chiefly of a single street, connected by a bridge with the picturesque *Castello*, which juts out into the sea at its S. end.

Casamicciola (3500).

Boat for disembarking, 15 c. from April to October, 12 c. from November to March.

Carriage to the hotel, 75 c. By the hour, 1 fr.; two horses, 3 fr.

Tour of the Island in a boat, 6 hrs., 4 rowers, 20 fr. or less, according to bargain.

Boat to Capri, 25 fr.; to *Torregaveta*, 10 fr.

Donkey for the ascent of *Monte Epomeo*, 3 fr.

This place was the scene of the terrible earthquake of 1883, when in less than a minute the whole town was laid in ruins, and about 2000 persons lost their lives. The ruins of the wrecked houses may still be seen in certain quarters; but the place has been considerably rebuilt, and by Government order the houses are constructed with frameworks of wood, as a precaution against earthquake shocks in future. The inhabitants are an industrious race, and on the *Casamicciola* side of the island are most respectable and law abiding; in the more

distant parts this can hardly be said of them.

The most interesting excursion is the ascent of **Monte Epomeo** (2580 ft.). The route from Casamicciola lies through Ischia, and then over the stream of lava which flowed down to the sea at the last eruption in 1302; this lava bed is now planted with pine trees between the boulders, and in parts the thrifty islanders have introduced the vine. The road is very picturesque; it passes under an ancient aqueduct and through the village of *Barano*, whence the road rises continuously to *Fontana* (2 hrs. from Casamicciola by carriage). Here the carriage is left, and the final ascent of the mountain on foot may be made in 40 min. At the summit is the *Cappella di S. Nicola*, hewn out of the volcanic rock. A so-called hermit sells wine at extravagant prices to visitors; above the chapel there is scooped out of the rock a platform (*Belvedere*) whence the view can be enjoyed. It embraces the Ponza Islands, the coast of Italy northwards, more to the rt. the peaks of the Apennines, Cape Misenum, and the Bay of Naples. Vesuvius rises in the distance, and to the rt. of it are seen Sorrento and Capri. The island of Ischia lies at the foot, the mountain sloping away gradually to the S., but descending abruptly to Casamicciola on the N.

Epomeo may also be ascended direct from Casamicciola (boy to show the way, 1 fr.).

On the W. side of the island is the little town of **Forio** (7000), whose inhabitants are engaged in fishing and vine growing. Since the catastrophe of 1883 the industry of straw-plaiting has been considerably encouraged by the Queen of Italy.

ITRI, a miserably decayed town near Formia (Rte. 82) on the ancient Via Appia, was the birthplace of the notorious brigand Michele Pezza, better known as *Fra*

Diavolo, executed by the French at a village near Salerno in 1806. On the highest point of the town is a ruined castle.

JESI (23,800). Rte. 84.

A busy town in the *Marche*, lies on the left bank of the *Esino*, both place and river having borne in Roman times the name of *Aesis*. It was the birthplace of the Emperor Frederic II in 1194, and of the composer Pergolese in 1710. The mediaeval town walls are well preserved. The Palazzo del Comune, an early Renaissance building, contains the **Picture Gallery**, in which are five admirable paintings of the Annunciation, Visitation, Entombment, Virgin and Child with saints, and S. Lucia, by *Lor. Lotto*.

LA VERNA (or *Alvernia*).

A celebrated sanctuary in the *Casentino*, near the head waters of the Arno, was founded by St. Francis, who here received the stigmata (see *Assisi*). The convent (3660 ft.) is now tenanted by Franciscan friars, and is at certain seasons thronged with pilgrims. Visitors make a suitable offering in return for hospitality. The three churches have reliefs by the *Robbia* family, two of them extraordinarily beautiful, and the reminiscences of St. Francis are interesting. A path ascends through woods in 40 min. to the *Penna* (4170 ft.), which commands an extensive view.

LECCE (32,000). Rte. 97.

A town in Apulia, the capital of a province, remarkable for its fine baroque churches and other buildings (see M. S. Briggs, *In the Heel of Italy*, Melrose). Outside the W. gate is the Church of *SS. Nicola e Cataldo*, attached to the Campo Santo, with a fine 12th cent. doorway. In the *Prefettura* is a **Museum**, containing several Greek vases, coins, inscriptions, and miscellaneous antiquities. A tramway runs in the sea-bathing

season to the *S. Cataldo*, on the shore.

LIVORNO (Leghorn) (97,000). Rtes. 6, 70, 72.

Post Office. — Via Vittorio Emanuele (corner of Piazza Carlo Alberto).

Telegraph Office.—Close to the Piazza Cavour.

Cabs.—1 fr. the course ; 1 fr. 50 c. the drive.

Electric Tramway along the principal streets, and to *Ardenza*.

Steamers to Genoa, Naples, and Corsica. Boat for landing, 1 fr. Pleasure boats, according to bargain.

Church Services.—Sun. at 8, 11, and 3.

Physician. — *Dr. Pellegrini*, Piazza de' Legnami 3.

Dentist. — *Dr. Barnes*, Corso Umberto 2.

British Vice-Consul. — *M. Carmichael*, Esq.

Corrupted by English sailors into *Leghorn*, is of a square form, and about $2\frac{1}{2}$ m. in circuit, but has two large suburbs. The N.W. end of the town, or that lying between the citadel and the old castle, is intersected by canals which carry merchandise to the doors of the warehouses. The private houses are for the most part well built, but there are few public buildings of interest.

Livorno is the residence of a prefect, and has a Chamber of Commerce, an Exchange, and a Naval Academy for all Italy. Its principal exports are hemp, candied fruit, pumice-stone, marble, and alabaster.

The town itself is chiefly of modern origin, and destitute of the historical associations and classical monuments which invest most Italian cities with their highest interest. Its fine Mediterranean site, animated aspect, and great commercial life are its chief attractions.

The principal church is the *Duomo*, originally only a parish

church, and of such limited dimensions that a new Cathedral on a larger scale has been begun. Among the objects of interest are a ducal palace, of little architectural merit ; a marble statue of Ferdinand I, by Pietro Tacca ; the *Lazaretto* of *San Rocco*, *San Jacopo*, and *San Leopoldo*, all well-managed institutions. The last is one of the most magnificent works of the kind in Europe. The *Torre del Marzocco*, built of red marble, is so called from the Marzocco, or Lion, by which it is surmounted.

Livorno is a free port, and has an extensive trade. The harbour is of large extent, but somewhat difficult of entrance, from the numerous shoals which surround it. It is also much silted up, particularly in the inner harbour, which is now chiefly used for repairing and building. The outer harbour is protected by a fine mole, which extends about half a mile into the sea. Its importance is rapidly developing, and Leghorn is becoming a considerable shipbuilding and manufacturing place. About 370 English ships enter the port every year.

Towards the end of the 13th cent. Livorno was an unprotected village, which only assumed some importance on the destruction of the port of Pisa, and especially on its being assigned to Florence in 1421. Alessandro de' Medici constructed its citadel and fortified the town ; Cosimo I declared it a free port, and from that time dates the rise of its prosperity. In the 17th cent., under Ferdinand I, it was a town of great commercial importance ; and during the French imperial occupation of Italy, Livorno was proclaimed the chief town of the department of the Mediterranean. It became part of the kingdom of Italy after the events of 1859, and among the trading ports of the country it ranks next to Genoa.

LODI (26,800). Rte. 60.

A busy town in Lombardy,

founded by Frederick Barbarossa in 1162, is situated on the *Adda*, in the midst of a very fertile country. The place is celebrated as the scene of the storming of the bridge over the *Adda* by Napoleon, on the 10th May 1796. The *Duomo* is a handsome building in the Lombard style. The columns of the porch rest upon griffins. The walls near the high altar are adorned with good paintings. There is a fine relief of the Last Supper. The *Church of the Incoronata*, in the style of the Renaissance, dates from the 15th cent. It is octagonal in form, and contains some fine frescoes by *Piazza*, a local painter, generally known in art as *Calisto da Lodi*. The surrounding district is famed for the production of Parmesan cheese.

LORETO (1200). Rte. 83.

A famous place of pilgrimage on the Adriatic coast, owes its origin entirely to the legend of the Sacred House, or home of the Blessed Virgin, transported by angels from Nazareth to a grove of laurels (*Laureto*) near this spot, on the 10th Dec. 1294. A church was erected over the house, and booths were gradually provided for the accommodation of pilgrims.

The present church is chiefly the work of *Giuliano da Maiano*, *Giuliano da Sangallo*, and *Bramante*, but the façade was only erected under Sixtus V (whose statue stands at the entrance), and the bronze doors date from 1605-21. Inside, to the left, is a bronze font of the same period with figures and reliefs.

Out of the S. transept open sacristies, adorned with admirable frescoes by *Melozzo da Forlì* and *Luca Signorelli*. Beneath the dome stands the *Casa Santa*, a building of brick, surrounded by a marble screen designed by *Bramante*, and covered with celebrated reliefs by *Sansovino*, *Raffaello da Montelupo*, *Tribolo*, and other sculptors. They represent the principal events in the life of the

Virgin, including the translation of the Holy House.

From the N. transept we enter the Treasury, which contains costly but not very interesting gifts of royal and distinguished pilgrims. The choir apse has been recently decorated with modern German frescoes (by L. Seitz, 1893).

The unfinished **Palazzo Apostolico**, close to the church, begun by *Bramante* in 1510, has a collection of pictures, comprising a few works by *Lor. Lotto*, and some other paintings. Here also are some very beautiful majolica plates and vases from Pesaro and Urbino, a few original drawings by *Raphael* and *Giulio Romano*, and some fine tapestries after *Raphael's* cartoons.

Fine view from the *Porta Marina*. Festival on the 8th Sept. and 10th Dec. Newly-married couples among the devout peasantry of the district make every effort to visit this sanctuary soon after their wedding.

LOVERE (3400). Rtes. 29, 40, 44.

A lively and pretty town, is situated at the upper end of the *Lago d' Iseo*, on the carriage road between Edolo and Brescia. In the parish **Church** are some interesting frescoes, and an altarpiece by *Francesco Morone*. The **Palazzo Tadini** has a collection of pictures, chiefly of the Venetian School. Among them are a Virgin and Child with saints, by *Paris Bordone*, a Virgin and Child by *Paolo Veronese*, a Virgin and Child by *Jacopo Bellini*, and portraits by *Titian* and *Tintoretto*. There is a large metal foundry here.

LUCCA (73,500). Rtes. 35, 69.

A pleasant town with a flourishing trade in silks and oil, has some interesting churches, and well preserved mediaeval walls. The 11th cent. **Cathedral** has a fine W. front in black and white marble of 1205, and later additions to its nave and aisles. Over the very beautiful doorway are elaborate sculptures, including a fine group of St. Martin dividing his Cloak

with the Beggar, and on a pier to the right a labyrinth of 1230. The interior has a fine pulpit of 1498 by *Matteo Civitali* (a local sculptor, to whom some other works in the Cathedral and the Pinacoteca are also due), and some admirable paintings. In the right transept is a beautiful tomb of 1472, and in a chapel near the choir a Virgin and Child with saints by *Fra Bartolommeo*. The left transept has a remarkable sarcophagus by *Jacopo della Quercia* (1405). It formerly stood in the centre of the church, but was removed and stowed away as lumber, one panel being carried off to Florence.

In the SACRISTY is a beautiful picture of the Virgin and Child with four saints, and a predella beneath representing scenes in the life of each, by *Dom. Ghirlandajo*.

In the TEMPIETTO is preserved the *Volto Santo*, or Sacred Face, said to have been made by Nicodemus, and held in the highest veneration. It is in the form of a crucifix, carved out of cedar. At the entrance is a candelabrum of solid gold.

The *Croce dei Pisani*, in the Treasury, is a fine work in silver-gilt, representing a branch of a tree in cruciform shape, and beautifully wrought by *Bettuccio Baroni* in 1350.

Near the Cathedral is *S. Giovanni*, a fine 12th cent. church, in basilica form. It has a good coffered ceiling, some ancient columns, and a Baptistery (opening out of the left aisle).

The *Pinacoteca*, in the former ducal palace, is well worth a visit. It contains two remarkably fine pictures by *Fra Bartolommeo*—the *Madonna della Misericordia*, painted at the time of a plague, and the Deity adored by SS. Mary Magdalen and Catharine of Siena. There are some good portraits by *Bronzino* and *Tintoretto*, a Virgin and Child by *Giulio Romano*, and a Virgin and Child with four saints by *Filippo Lippi*. In the last room

are some choir stalls and an inlaid door, several good examples of wood-carving, and a wooden altar with statuettes of the Pisan School.

In the *Palazzo Manzi* is a small collection of pictures (mainly Dutch) and tapestries, to which visitors are courteously admitted.

The Church of *S. Michele* has a celebrated W. front of the 13th cent., the decoration of which has been overdone. Within is a good painting by *Filippino Lippi*, and a marble relief by *Raffaello da Montelupo*.

Near the walls on the N. side of the town stands the Church of *S. Frediano*, conspicuous by its campanile—the finest in all Italy, next to that of Giotto in Florence. The patron saint, an Irishman, was bishop of Lucca in the 6th cent., but the church was rebuilt about 1150 and turned completely round, the front being raised on the site of the original apse. The details of the building are full of interest to the architect. On the walls are numerous frescoes, of which the most noteworthy are those in the *CAPELLA S. AGOSTINO* on the left, representing the history of the *Volto Santo*. This relic is said to have been found in the sea near Lerici, and placed in a cart drawn by wild oxen, which took it to Pistoia and other places, finally depositing it at Lucca. In another chapel on the same side is a fine relief of the Virgin and Child with saints by *Jacopo della Quercia*; and in a chapel nearly opposite, a relief of the Death and Assumption of the Virgin, attributed to *Civitali*, and a Coronation with saints by *Francia*.

A carriage road runs completely round the town on the site of the old fortifications, from which magnificent views may be enjoyed. The town walls of Lucca are among the most perfect in Italy, and the arches of the aqueduct, which brings water to the city from hills on the S., add a very picturesque feature to the scene.

LUCERA (17,000). Rte. 83.

An interesting and ancient city in Apulia, has a well-preserved **Castle** of the 13th cent., built on the site of a Roman citadel, and commanding a magnificent view. The **Cathedral** is a fine building of similar date, with a good front, a remarkable pulpit, and some ancient columns. It has also a semi-crypt, and a few sculptures.

LUGANO (9400). Rtes. 1, 32.

Buffet at the station. Funicular railway to the town, 20 c. down; 40 c. up. Omnibus to the hotels.

Post and Telegraph Office.—Via Canova.

Carriage for two or three persons, 2.50 fr. Luggage, 50 c. With two horses, only on special order. Fixed tariff for longer drives.

Boat, 2 fr. an hour; with two rowers, 3 fr.

English Church close to the H. du Parc, from May to Oct.

Though belonging to Switzerland, is in appearance and surroundings a thoroughly Italian town. It is beautifully situated on the lake of the same name (930 ft.), and enjoys an agreeable climate at all seasons of the year.

Close to the H. du Parc is the Church of **S. Maria degli Angeli**, in which are some famous frescoes by *Bernardino Luini*. They represent Passion scenes, with the Crucifixion in the centre, and contain upwards of 200 figures. On the left wall is the Last Supper, and in a chapel on the rt. a beautiful painting of the Virgin and Children.

The Church of **S. Lorenzo**, on an eminence near the station, has a good front of early Renaissance date, and commands a fine view.

From Lugano the ascent of **Monte S. Salvatore** (2980 ft.) may be made by funicular railway in less than $\frac{1}{2}$ hr. The station is at *Paradiso*, on the lake, which may be reached from the quay by steamer. Magnificent view. The ascent on foot takes about 2 hrs.

Monte Brè (3050 ft.), on the other side of the town, may be ascended on foot or mule-back (10 fr.) in 3 hrs.

The wine caves under *Monte Caprino*, opposite Lugano, are worth a visit, and may be reached by rowing-boat in 3 hrs. there and back.

MACERATA (22,700). Rte. 84.

A finely situated hill town in Umbria, has a cathedral and a flourishing university. The Town Hall contains some Roman antiquities, and the collection of pictures in the **Biblioteca Comunale** includes works by *Gentile da Fabriano*, *Allegretto Nuzi*, and *Crivelli*. The Loggia dei Mercanti is by *Giuliano da Maiano*, and the *Madonna delle Vergini*, outside the town, is an elegant Renaissance building. 3 m. to the N.W. are the remains of the Roman Helvia Ricina (baths and theatre); after its destruction Macerata was founded.

MANFREDONIA (8000). Rte. 83.

Is an entirely mediaeval town, with remains of fortifications. It occupies a sheltered position on the gulf of the same name, at the foot of *Monte Gargano* (3460 ft.). 2 m. W. is the extremely interesting Church of **S. M. di Siponto**, a 12th cent. building, which derives its name from the ancient *Sipontum*, a Roman colony on its site.

From Manfredonia a carriage road leads up to (11 m.) **Monte S. Angelo** (2380 ft.), where is a famous Grotto and a Pilgrimage Church, with bronze doors, made in Constantinople.

MANTUA (30,000). Rtes. 33, 47, 51, 60.

Is an ancient town, owing its origin to the Etruscans, and was for some time the home of Virgil, who was born in the neighbouring village of Andes, the modern *Pietole*. Here also laboured for several years Raphael's great pupil, Giulio Romano. The **Cathedral** of

S. Pietro, partly reconstructed after his designs, is remarkable for the fine fretted ceiling of its nave. Opposite is the old ducal palace of the **Corte Reale**, built by *Guido Buonacolsi* in 1302, and afterwards altered and redecorated by *Giulio Romano*. It contains an interesting series of handsomely - decorated and frescoed saloons. The **Castello di Corte**, the ancient castle of the Gonzagas, was adorned with frescoes by *Andrea Mantegna*, now much damaged or over-restored. In the **Museo Civico** are some admirable sculptures, including statues, reliefs from tombs, and busts in marble or terra-cotta. The Church of *S. Andrea*, a fine Renaissance structure designed by *Leon Battista Alberti*, contains the tomb of *And. Mantegna* (1506), some tolerable paintings, and (in the left transept) two monuments by *Giulio Romano*. Outside the Porta *S. Sebastiano* is the **Palazzo del Tè**, erected by *Giulio Romano*, and containing several of his finest frescoes (1 fr.). The subjects are chiefly mythological. There is a handsome *Loggia*, and in several of the rooms are beautiful cornices of stucco by *Primaticcio*. The six horses, in the *Camera dei Cavalli*, are justly celebrated, and the *Sala dei Giganti* is painted with curious and cleverly contrived effect. *Giulio Romano's* house is at No. 14 Via *Carlo Poma*, not far from the Porta *S. Sebastiano*.

MARINO (p. 286). Rte. 82.

MATELICA (2700). Rte. 84.

A hill town in Umbria (1170 ft.), has a picture gallery containing some good paintings by artists of the province. In the Church of *S. Francesco* are several pictures by *Palmezzano*, and one by *Eusebio di San Giorgio*.

MILAN (490,000). Rtes. 1, 3, 6, 26-29, 33-35, 42, 60. Map, p. 132.

Arrival. — All the hotels send omnibuses and porters to the station.

Restaurants and Cafés. — *Biffi*, *Gambrinus*, and *Savini*, in the Galleria *Vittorio Emanuele*; *Cova*, Via *S. Giuseppe*, near the *Scala*.

Cabs. — For the first 1000 m. drive, or the first 8 minutes, 80 c. For every additional 500 m., or 4 minutes' stoppage, 10 c. Luggage, 25 c. each piece.

Public Motor Cars. — For first 400 m. drive, or the first 5 minutes, 70 c. For every additional 200 m., or every stop not exceeding 2½ minutes, 10 c. Luggage, 25 c. each piece that cannot be placed inside the car.

Baths. — *Le Terme*, 68 *Foro Bonaparte*. Also at 17 *Corso Vitt. Emanuele*. *Municipal Baths*, *Porta Nuova*, swimming and h. and c. baths.

Electric Tramway along all the principal streets. 10 c. from the *Piazza del Duomo* to any of the city gates, and 10 c. from gate to gate along the *Strada di Circonvallazione*. *Steam Tramway* to every important town in Lombardy.

Theatres. — *La Scala*, see p. 128; *Teatro Lirico Internazionale*; *Teatro Manzoni*, fine house, French plays occasionally; *Teatro dal Verme*, dramas, comedies, opera, and ballet; *Teatro Filodrammatico*.

Post Office and Telegraph Office. — Via della *Posta*, near *Piazza Cordusio*.

Banks. — *Banca Commerciale Italiana*, *Piazza della Scala*; *Credito Italiano*, *Piazza Cordusio*; *Thos. Cook & Son*, 7 *Via Manzoni*.

Money - changers. — *Strada*, 5 *Via Manzoni*; *Thos. Cook & Son*, 7 *Via Manzoni*.

Booksellers. — *Hoepli*, *Galleria De Cristoforis*; *Fratelli Bocca*, 21 *Corso Vittorio Emanuele*; *Treves* and *Galli*, both in the *Galleria Vitt. Emanuele*.

Physicians. — *Dr. G. Fornoni* (speaks English), 4 *Via Spiga*; *Dr. Gagliardi*, 20 *Via Solferino*; *Dr. Nadig*, 16 *Via Monte Napoleone*; *Dr. Schneider* (speaks English), *Foro Bonaparte*.

Chemists.—*H. Roberts & Co.* (English), 7 Via Guilini; *Anglo-Germania*, Via Dante; *Farmacia Inglese Dompé*, 31 Via Carlo Alberto; "*La Farmaceutica*," Piazza della Scala; *Valcamonica & Introzzi*, Corso Vittorio Emanuele; *Centrale Farmaceutica* (English spoken), 15 Via S. Margherita; *Tambelletti*, 1 Piazza San Carlo.

British Consul.—*J. H. Towsey, Esq.*, 19 Via Solferino.

U.S.A. Consul.—*Charles M. Caughey, Esq.*, 26 Via XX. Settembre.

English Church.—3 Via Solferino, 11 and 3.30; 8 Via Andegari, 11 a.m. and 3 p.m.

From Milan to the *Certosa* by rail in $\frac{3}{4}$ hr., or by steam tramway in 1 hr. 20 min.

From Milan to *Monza*, electric tramway every 20 min. from the Piazza del Duomo, in $\frac{1}{2}$ hr.

Principal Objects of Interest.—*Cathedral*, *S. Ambrogio*, *S. Lorenzo*, *S. Maurizio*, *S. Maria delle Grazie*, *Brera Picture Gallery*, *Museo Poldi-Pezzoli*, *Galleria Vittorio Emanuele*, *New Cemetery*, *Arco della Pace*.

MILAN is situated on the river *Olona*, in the centre of the great plain of Lombardy, of which kingdom and province it has always been the capital. It is almost circular, and is surrounded by walls, which were once flanked by large and massive bastions. These have been removed, and the space occupied by them has been converted into pleasant walks, shaded by trees. Milan is one of the most opulent and populous cities of Italy; its streets are regular, wide, and well paved; the dwellings are tastefully built and commodious.

HISTORY.—The foundation of Milan is attributed to the Insubrian Gauls, but the first notice of it occurs B.C. 221, when it was subdued by the Romans, under whom it acquired so much importance, that in the division of the empire, attributed to Constantine the Great, it ranks as the second city

of Italy. In the middle of the 5th cent. it was sacked by the Huns under Attila, and again, in the following century, by the Goths. Greater horrors yet awaited it, and the Goths, who had been driven out by Belisarius, having regained possession by the aid of the Burgundians, gave it up to the flames, and put almost all its inhabitants to the sword. Having been rebuilt, the city again rose to eminence, and became very flourishing under the Lombards and Charlemagne. Arrogance grew with its prosperity, and it dealt so haughtily with the neighbouring towns and republics, that in 1162, when the Emperor Frederick I, whose supremacy it refused to acknowledge, resolved to take summary vengeance, the inhabitants of Pavia, Cremona, Lodi, Como, and Novara eagerly hastened to the Emperor's aid, and razed Milan to the ground. The cruelties practised produced a reaction, and in 1167 the famous Lombard League was formed at Pontida, and, among other important results, succeeded in bringing back the Milanese; and the city, again rebuilt, became even more populous and influential than it had ever been before. It long continued, however, to be torn by internal factions, headed by the leading nobility, among whom the Visconti at last gained the ascendancy, and ruled it from 1295 to 1447. They were succeeded by the Sforza, whose last duke died in 1535. The Spanish rule then commenced, and lasted for 170 years, but ultimately, after long wars, in which all the great European powers were engaged, the peace of Utrecht was concluded in 1713, and gave the duchy of Milan to Austria. Her possession was interrupted by the victories of Napoleon, but restored at his downfall, and Milan, which the French had made the capital of their kingdom of Italy, became the capital of Lombardy. After the war of 1859 it became a component part of the new king-

dom of Italy, which was formed out of the Sardinian dominions, and entrusted to the house of Savoy.

The **Duomo**, or **CATHEDRAL**, is built of white marble, and is one of the most impressive ecclesiastical edifices in the world. Its foundation was laid in 1386 by Galeazzo Visconti, and during its erection many of the greatest European architects contributed designs for its embellishment. The Milanese have, in process of time, furnished the means necessary for its construction. But the works went on very slowly till the year 1805, when they were resumed with great activity, in consequence of a decree issued by Napoleon I, and to him it owes the construction of two-thirds of its façade, a considerable number of its statues, and the almost perfect condition in which it now strikes the eye. The length of the cathedral is 490 ft., its breadth 298 ft.; the dome is 220 ft., and the summit of the tower 360 ft. high. Its form is that of a Latin cross, with double aisles, terminated by an octagonal apsis, and supported by 52 pillars, the interior being ornamented with carvings, statues, and paintings. It has a façade of white Carrara marble, and the building is adorned by 106 pinnacles and 2000 statues. The roof is covered with slabs of marble, and above the dome rises an elegant spire, in the shape of an obelisk. On the highest pinnacle is a colossal figure of the Virgin in bronze.

The effect of the interior is very fine. The chancel is entirely open, and separated from the nave only by its elevation. In front of the chancel, and almost immediately above the steps, rises the altar, and behind it the choir. There are few side altars, and no chapels. Their absence contributes much to the simplicity and unity of the edifice. The pillars are more than 90 ft. in height, and 12 ft. in diameter. In size this cathedral

ranks after St. Peter's and Seville, and it is computed that it would contain 40,000 people.

The three modern windows behind the choir are remarkable for their size, variety, and beauty. They are filled with tracery and stained glass, in whose colours ruby and dark blue predominate. The lantern is a striking combination of grandeur and simplicity. By the light streaming from this cupola, the tabernacle of the great altar appears with remarkable effect.

PRINCIPAL OBJECTS IN THE INTERIOR.—Entering the church, in the right aisle is the granite sarcophagus of Bishop Aribert (1045), with a crucifix; further on, a monument of two Archbishops Visconti, on columns of red Verona marble. Recumbent effigy of *Marco Carelli* (1394), with eight figures in niches. In the **SOUTH TRANSEPT**, a monument erected by Pius IV to his brothers Giacomo and Gabriele de' Medici, with handsome columns of black and white marble; the bronze statues are by *Leone Leoni*. Near this tomb is the door of the staircase leading to the roof, 194 steps: fee, 25 c.; above it, a finely coloured window. On the east wall of this transept is the altar of the Offering of Mary, with reliefs by *Bambaja*. On the front, Nativity of the Virgin; above, the Presentation; at the sides, SS. Martin and Catharine, with mutilated reliefs below. Close by is the singular statue of St. Bartholomew, represented as flayed, with his skin hanging from his shoulder. In the S.E. angle of this transept are two of the best stained-glass windows.

In the **CHOIR**, to the rt., is the door of the *Sacristy*, with finely sculptured decorations. The *Treasury* (Adm. 1 fr.) contains enamelled service books, sacred vessels, carvings, ivories, and statues in silver. Beyond the *Sacristy*, high up on the rt., is the recumbent effigy in black marble of Cardinal Caracciolo (1538), with six figures in sandstone, by *Bambaja*. New

and handsomely carved confessionals have been erected along the wall, for confessions in various modern languages. All round the Choir are reliefs of Scripture subjects in white marble. The seated statue of Pius IV, by *Angelo Siciliano*, is seen on a bracket before we reach the richly sculptured door of the *North Sacristy*. In the centre of the NORTH TRANSEPT is a magnificent CANDELABRUM of bronze in the form of a tree, decorated with precious stones, and supported by four winged monsters (13th cent.). The E. window in this transept, and that in the N.W. corner facing S., are among the finest in the Cathedral. Below the latter is a beautifully carved altarpiece. In the *North Aisle* is a picture of St. Ambrose absolving the Emperor Theodosius from ecclesiastical penalties, by *Baroccio*; on the adjacent altar of St. Joseph the Marriage of Mary, by *F. Zuccherò*. In the next chapel is the crucifix borne by S. Carlo Borromeo during the plague of 1576. Near this, under the window is a monument with a relief of the Virgin and of the two Saints John. Against the wall are eight figures of Saints, in red Verona marble. The font near the door is a sarcophagus of St. Dionysius. All the windows are filled, or partly filled, with stained glass of much artistic merit.

Under the choir are two subterranean chapels. By a spacious gallery lined with fine marbles, and by a portal ornamented with beautiful columns, having the capitals and bases richly gilt, the visitor enters the VAULT OF S. CARLO BORROMEO. (Adm. 1 fr.; for showing the relics, 5 fr.) It is of an octagonal form, and the ceiling is decorated with a succession of silver tablets, representing, in relief, the most remarkable events of the life of this famed prelate, from his baptism at Arona, to his death at the age of forty-six, and his canonisation.

Above the altar stands the sarcophagus of crystal, containing the remains of the saint arrayed in pontifical garments, studded with precious stones. The crosiers and mitre are superb. The *sarcophagus* is placed on supports of wrought silver, and enriched with the armorial bearings, in massive gold, of Philip IV, King of Spain, whose gift it was.

The subterranean chapel in which the body of San Carlo Borromeo is preserved, presents as striking and as ghastly a contrast, perhaps, as any place can show. The tapers which are lighted down there, flash and gleam on alti-relievi in gold and silver, delicately wrought by skilful hands, and representing the principal events in the life of the saint. Jewels and precious metals shine and sparkle on every side. A windlass slowly removes the front of the altar; and within it, in a gorgeous shrine of gold and silver, is seen, through crystal, the shrivelled mummy of a man; the pontifical robes with which it is adorned, radiant with diamonds, emeralds, rubies—every costly and magnificent gem. The shrunken heap of poor earth in the midst of this great glitter is more pitiful than if it lay upon a dunghill. There is not a ray of imprisoned light in all the flash and fire of jewels but seems to mock the dusty holes where eyes were once. Every thread of silk in the rich vestments seems only a provision from the worms that spin, for the behoof of worms that propagate in sepulchres.—DICKENS.

Carlo Borromeo was born at Arona in 1538. He was the second son of Count Borromeo, the representative of one of the noblest families in Lombardy. He was dedicated to the Church from infancy. He was created Cardinal and Archbishop of Milan by his uncle, Pope Pius IV, when he was in his twenty-third year. When he was twenty-six years of age he inherited the family estates, and used the revenues in charity, living himself in the extremest poverty. During the plague at Milan in 1576 he showed the most wonderful personal devotion to his people, selling his great property, and giving away the proceeds to the poor and suffering. He constantly exposed his own life, but escaped the infection, and died in 1584, in his 46th year. He was canonised 26 years after his death by Pope Paul V.

His memory is still revered throughout Italy, where he is spoken of as "*Il buon santo.*"

In order to form a correct idea of the exterior decorations of the cathedral, it is necessary to ascend to its roof, where alone the various fretworks, carvings, and sculptures can be seen to advantage. Entrance from a corner of the S. transept (see above).

The best views from the roof are to be had early in the day. They comprise, towards the N.W., *Monte Viso*, then *Mont Cenis*, *Mont Blanc*, the *Great St. Bernard*, and, more prominent than any other, *MONTE ROSA*. To the left of the latter the *Matterhorn* and the *Mischabel*. To the N., the *Bernese Alps*, the peaks of the *St. Gotthard Range*, the *Splügen*, and the *Ortler*. To the S., the *Certosa* at Pavia is seen, and, in the distance, the peaks of the *Apennines*.

The roof is a labyrinth of ornaments, spires, statues, and flying buttresses; pinnacles of Gothic fretwork are piled about in rich confusion.

Great is the variety of opinions among writers in relation to the architectural merits of this cathedral.

Goethe says of it:—"All the northern church decorators sought their greatness only in multiplication of minute details; few understood how to give to these small forms any mutual relation, and thus arose such monstrous buildings as the cathedral at Milan, where man has transplanted a marble mountain at an immense cost, and forced it into the meanest forms; even daily they torment the poor stones to continue a work which can never be perfected, since the inventionless folly that planned it had also the power to give to the design an almost limitless execution."

Eustace says:—"Inferior only to St. Peter's, it equals in length, and in breadth surpasses, the Cathedral of Florence and St. Paul's; in the

interior elevation it yields to both; in exterior it exceeds both; in fretwork, carving, and statues, it goes beyond all the churches in the world, St Peter's itself not excepted. Its double aisles, its clustered pillars, its lofty arches, the lustre of its walls, its numberless niches all filled with marble figures, give it an appearance novel in Italy, and singularly majestic. Over the dome rises the tower or spire, or rather obelisk, for its singular shape renders it difficult to ascertain its appellation, which, whatever may be its intrinsic merit, adds little either to the beauty or magnificence of the structure which it surmounts. It was erected about the middle of the last century, contrary to the opinion of the best architects. Though misplaced, its form is not in itself inelegant, while its architecture and mechanism are extremely ingenious. In ascending, the traveller will observe that the roof is covered with blocks of marble, connected together by a cement that has not only its hardness and durability, but its colour, so that the eye scarcely perceives the juncture, and the whole roof appears one immense piece of shining white marble."

Street, in his *Brick and Marble in the Middle Ages*, says:—"If it be indeed true that it was designed by a German, there is on the outside even more cause for astonishment at his work than if it had been done by an Italian. The west front is quite modern, but the rest of the exterior is as little German in its character as any building I have ever seen, and—shall I add it?—as little really grand as a work of art. I had just caught a glimpse of its general outline and effect by the bright moonlight, and thus seen there was certainly something wild and striking in its effect. . . . Absolutely and without doubt the grandest interior in the world is, I do believe, this noble work. Its grandeur amazes one at first, and delights all the more afterwards as one becomes on more intimate terms

with it, and can look at it with less emotion than at first. How shall I describe it?—for to say that it has so many bays in length or in width is not sufficient; all this, and even the details of its designs, were familiar enough to me before I saw it, but still the reality was so very far beyond any description, that I felt, and still feel, averse to attempting it. . . . There is a regular gradation in the heights of the five main divisions of the church, which are well proportioned to their respective widths, and, resting as these divisions do upon four rows of clustered columns of immense size and height, a more magnificent internal effect is produced than in any other church, for not even in Cologne or in Amiens is there any effect so magnificent. The cathedral teaches little; its main office is rather to prove the consummate beauty and magnificence attainable by the Pointed style, carried out severely and simply on the very grandest scale, as its interior does most triumphantly beyond all cavil."

A legacy has provided funds for a new Gothic façade in place of the baroque front begun after Pellegrino Tibaldi's design in 1615, and completed by Napoleon's orders, and an International Competition for the best design was held in 1888, the prize being awarded to the Milanese *Brentano*, who died soon afterwards. Funds are also ready for the casting of bronze doors. The material is marble from the quarry of *Candoglia*, near Ornavasso, on the Simplon road, the property of the vestry.

In the centre of the Piazza del Duomo is a bronze statue of Victor Emmanuel.

The **Biblioteca Ambrosiana** was founded by Federigo Borromeo, and is one of the most celebrated in Italy. In it are shown the Rufinus version of *Josephus*, written in the 4th cent. on papyrus; a fragment of a manuscript of the 4th cent., consisting of two leaves of the *Iliad*,

illuminated; Pliny's *Natural History*, curiously illustrated with numerous paintings on vellum; an illuminated version of the *Bucolics* and *Aeneid* of Virgil, with notes by Petrarch; and some volumes of Leonardo da Vinci's drawings (the famous Codex Atlanticus, now published in facsimile). There are besides 175,000 printed vols.

The PINACOTECA on the first floor is well worth a visit. Among the most important pictures are a Virgin and Child with saints, by *Borgognone*; a Holy Family, by *Bonifazio*; two Portraits ascribed to *Leonardo da Vinci*; Christ blessing, by *Luini*; and *Raphael's* Cartoon of the School of Athens, at the Vatican.

A short distance to the W. of the Biblioteca Ambrosiana is the **Palazzo Borromeo**, which contains a PICTURE GALLERY (Tues. and Fri. 2 to 4; small fee). The paintings are mostly by *Bernardino Luini*, *Gaudenzio Ferrari*, *Giovanni Pedrini*, *Cesare da Sesto*, *Borgognone*, and other masters of the Lombard School.

In the Via Morone is the **Museo Poldi Pezzoli**, containing a valuable collection of paintings and other works of art bequeathed to the city in 1879, together with the beautiful house (and furniture) where they are. The most important of the pictures are a female Portrait, by *Piero della Francesca* (?); a Virgin and Child, by *Botticelli*; St. Catharine, by *Luini*; a Virgin and Child with saints, by *Vivarini*; an Ecce Homo, by *Solario*; a male Portrait, by *Carpaccio*; a Flight into Egypt, by *Solario*; a Triptych, by *M. Albertinelli*; and a Virgin and Child with saints, by *Romanino* (10 to 4, adm. 1 fr.).

The TEATRO DELLA SCALA (so called from its having been built on the site of the ancient Church of *S. Maria della Scala*) is the second largest opera-house in Italy, being surpassed in size only by that of

San Carlo at Naples. The interior contains six rows of boxes, each row having from thirty-six to thirty-nine divisions, all of them richly adorned. The theatre is capable of accommodating 3600 persons.

In the Piazza della Scala is a fine statue in marble of **Leonardo da Vinci** (1452-1519) by *Magni*, erected in 1872, with reliefs of his best-known works, and figures of his four most prominent pupils, Cesare da Sesto, Andrea Salaino, Marco Oggionno, and Giov. Ant. Bartraffio.

The GALLERIA VITTORIO EMANUELE connects the Piazza del Duomo with the Piazza della Scala. It is 320 yards long, 16 yards wide, and 94 feet high. It was built by an English firm, and the British arms are wrought in the pavement under the cupola E. and W., the arms of Italy appearing N. and S. In the centre is an octagon, surmounted by a cupola 180 feet high. It is richly decorated with frescoes and sculptures. There are 24 statues of distinguished Italians ranged along the sides. The gallery is occupied by handsome shops. It is the evening promenade of the Milanese, and presents, when illuminated and crowded with visitors, a most striking and animated scene.

Santa Maria delle Grazie. This magnificent church was erected towards the end of the 15th cent. Its dome, choir, and side chapels were executed after the design of *Bramante*. The front is built of brick in the Gothic style.

The celebrated **LAST SUPPER**, by *Leonardo da Vinci*, is in the former refectory of the Dominican convent attached to this church, but now suppressed. It has suffered much from dampness, injudicious attempts at restoration, and other ill-usage, but has recently been carefully restored. "At the time that Milan was in the possession of Napoleon, this convent was converted into barracks, and as the refectory became a stable for the cavalry horses, the already

mutilated painting received still further injury. Many anecdotes are related of Leonardo da Vinci during the progress of his picture. It is said that the head of our Saviour was left unfinished; the artist, having invested the countenance of the disciple John with a beauty almost divine, shrank from portraying the mingled emotions of Him whose heart was full of grief, knowing, as He did, that in the band of His beloved disciples there was one who had proved a traitor."

The purpose being the decoration of a refectory in a rich convent, the chamber lofty and spacious, Leonardo has adopted the usual arrangement: the table runs across from side to side, filling up the whole extent of the wall, and the figures, being above the eye, and to be viewed from a distance, are colossal; they would otherwise have appeared smaller than the real personages seated at the tables below. The moment selected is the utterance of the words, "Verily, verily, I say unto you, that one of you shall betray Me"; or rather, the words have just been uttered, and the picture expresses their effect on the different auditors. The intellectual elevation, the fineness of nature, the benign, God-like dignity, suffused with the profoundest sorrow, in the head of Christ, surpassed all I could have conceived as possible in art; and, faded as it is, the character there, being stamped on it by the soul, not the hand, of the artist, will remain while a line or hue remains visible. It is a divine shadow, and until it fades into nothing, and disappears into nothing, will have the lineaments of divinity. Next to Christ is St. John; he has just been addressed by Peter, who beckons to him that he should ask "of whom the Lord spake"; his disconsolate attitude as he has raised himself to reply, and leans his clasped hands on the table, the almost feminine sweetness of his countenance, express the character of this gentle and amiable apostle. Peter, leaning from behind, is all fire and energy. Judas, who knows full well of whom the Saviour spake, starts back amazed, oversetting the salt; his fingers clutch the bag, of which he has the charge. His face is seen in profile, and cast in shadow; without being vulgar, or even ugly, it is hateful. St. Andrew, with his

long grey beard, lifts up his hands, expressing the wonder of a simple-hearted old man. St. James minor, resembling the Saviour in his mild features and the form of his beard and hair, lays his hand on the shoulder of St. Peter—the expression is, “*Can it be possible? Have we heard aright?*” Bartholomew, at the extreme end of the table, has risen perturbed from his seat; he leans forward with a look of eager attention, his lips parted; he is impatient to hear more. On the left of our Saviour is St. James major, who has also a family resemblance to Christ; his arms are outstretched, he shrinks back, he repels the thought with horror. The vivacity of the action and expression are wonderfully true and characteristic. St. Thomas is behind St. James, rather young, with a short beard; he holds up his hand, threatening—“If there be indeed such a wretch, let him look to it.” Philip, young and with a beautiful head, lays his hand on his heart; he protests his love, his truth. Matthew, also beardless, has more elegance, as one who belonged to a more educated class than the rest; he turns to Jude, and points to our Saviour, as if about to repeat His words, “Do you hear what He says?” Simon and Jude sit together (Leonardo has followed the tradition which makes them old, and brothers); Jude expresses consternation; Simon, with his hands stretched out in painful anxiety.—JAMESON.

“Leonardo said that he had meditated for two whole years how best to portray on a human face the workings of the perfidious heart of Judas; it is believed that he took for his model the prior of the convent, his bitter and malicious enemy.”

San Lorenzo, in the Corso di Porta Ticinese, is quite the oldest of the Milan churches, and may date from the 4th cent. The interior is said to have formed part of a Roman palace. Its figure is octagonal, surmounted by a dome. On four of its sides are semicircular apses in two tiers, supported by columns. Behind the high altar is the tomb of one of the Visconti. The *Chapel of St. Aquilinus*, on the right of this church, contains some ancient mosaics, and the sarco-

phagus of Ataulphus, King of the Goths, its founder. He died in 416.

Close to this church are the **COLONNE DI SAN LORENZO**, consisting of sixteen ancient columns of the Corinthian order, the most prominent remains of Roman Milan. Early historians state that they formed part of a temple of Hercules. Modern antiquarians call them part of the peristyle of the baths of Hercules, belonging to the 3rd cent.

S. Ambrogio.—This church was founded by S. Ambrose in the 4th cent. Here he baptized S. Augustine in 387 A.D. As it stands it probably dates from the 9th cent. The Kings of Lombardy and the Emperors of Germany used to be crowned here with the famous Iron Crown of Lombardy. In front of it is a fine atrium, which, in plan at least, belongs to the original structure (in it are early tombstones and frescoes), and the wooden door of the W. entrance is a work of early Christian art. The interior is a Romanesque basilica with galleries and an octagonal dome. There are frescoes by *Gaudenzio Ferrari* and others in the nave and its chapels; the 6th on the rt. is that of S. Satiro, with mosaics of the 5th cent. in the dome. The high altar (the front of which is described below) has a 12th cent. canopy with reliefs, and is borne by four columns of porphyry. In the apse is an old episcopal throne; and the tribune is decorated with 9th cent. mosaics, while the stalls belong to the 15th cent. The court of the Canonica (reached through the left aisle) was designed by Bramante.

Within this venerable and solemn old church may be seen one of the most extraordinary and best-preserved specimens of mediæval art; it is the golden covering of the high altar, much older than the famous *pala d'oro* at Venice; and the work, or at least the design, of one man; whereas the *pala* is the work of several different artists at different periods. On the front of the altar, which is all of plates of gold, enamelled and set with precious

stones, are represented, in relief, scenes from the life of our Saviour; on the sides, which are of silver-gilt, angels, archangels, and medallions of Milanese saints. On the back, also, of silver-gilt, we have the whole life of St. Ambrose, in a series of small compartments, most curious and important as a record of costume and manners, as well as an example of the state of art at that time. In the centre stand the archangels Michael and Gabriel, in the Byzantine style; and below them St. Ambrose blesses the donor, Bishop Angilbertus, and the goldsmith Wolvinus. Around, in twelve compartments, we have the principal incidents of the life of St. Ambrose, the figures being about six inches high.—JAMESON.

S. Alessandro, the most richly adorned of all the churches in Milan, in a Piazza opening out of the Via Torino, was built in imitation of St. Peter's at Rome.

S. Carlo Borromeo, in the Corso Vittorio Emanuele, was erected in 1847, on the site of the ancient Church of *S. Maria dei Servi*. The form is round, simple in its decorations, and remarkable only for the polished granite columns, several of which are in one piece.

The Church of **S. Maria presso S. Celso**, near the *Porta Lodovica*, contains the Baptism of Christ, by *Gaudenzio Ferrari*, and a Madonna and Child, with John the Baptist and others, by *Borgognone*. **S. Maurizio** contains some fine frescoes by *Luini* and others, which cover the entire surface of the walls.

S. Eustorgio, near the *Porta Ticinese*, is a very ancient church, rebuilt in the 13th cent. and lately restored. Behind the choir is the CAPPELLA PORTINARI, an early Renaissance work by *Michelozzo*, containing the Gothic tomb of St. Peter Martyr by *Balduccio* (1339)—one of the finest sepulchral monuments in Italy.

The BRERA, formerly a college belonging to the Jesuits, is one of the most renowned edifices of Milan. Its exterior architecture, by *Ricchini*, exhibits a specimen of very simple but solid construction. The quad-

range of the court is surrounded by a double tier of arcades, Doric supporting Ionic columns. In the centre is a bronze statue of Napoleon as a Roman Emperor, by *Canova*.

The **Brera** contains a *Collection of Coins*, a *Library* of 300,000 vols. (on the ground floor), and a PICTURE GALLERY (ascent by a flight of stairs at the end of the court on the rt.).

II. Lombard frescoes: 66 *Luini*, Madonna with SS. John and Dorothea. 26-38 *Ferrari*, Life of the Virgin. 77 *M. d'Oggiono*, Adam and Eve, 79 Death of the Virgin, 81 Marriage at Cana. III. 91 *Moretto*, Madonna and Saints, 92 S. Francis. 100 *Moroni*, Portrait of A. Navagiero. 105 *P. Bordone*, Love Scene, 106 Madonna and Saints, 107 Baptism. 114 *Savoldo*. 118 *Moroni*, Madonna and Saints. IV. 138 *Bonifazio*, Supper at Emmaus. 139 *P. Veronese*, SS. Anthony the Abbot, Cornelius, and Cyprian, 140 Christ in the Pharisee's House. 143 *Tintoretto*, Finding of the Body of S. Mark. 144 *Bonifazio*, Finding of Moses. 149 *Tintoretto*, Pietà. V. 159 *Ben. Montagna*, Madonna and Saints. 164 *Gentile Bellini*, S. Mark Preaching at Alexandria. 165 *Bart. Montagna*, Madonna enthroned, with Saints. 169 *Carpaccio*, Marriage of the Virgin, 170 S. Stephen Preaching, 171 Presentation of the Virgin. 174 *Cima da Conegliano*, S. Peter between S. John the Baptist and S. Paul, 175 Madonna enthroned with Saints, 176 SS. Peter Martyr, Augustine, and Nicholas of Bari. VI. 179 *Palma*, Constantine, Helena and two Saints. 180 *Titian*, Count Porzia, 182 S. Jerome. VII. 183-185, 187, *L. Lotto*, Portraits. IX. 198 *Mantegna*, Madonna with Angels' Heads, 199 Pietà, 200 S. Luke. 201 *C. Crivelli*, Madonna and four Saints, 202 Coronation of the Virgin, with a Pietà above it, 206 Crucifixion, 207 Madonna della Candelletta. 210-213 *V. Crivelli*, Altar-

piece. 214 *Giov. Bellini*, Pietà. 215, 216 Madonnas. X. 217–220 *Cima*, Saints. 223 *St. da Zevio*, Adoration of the Magi. 225 *Fr. Morone*, Madonna enthroned. 228 *Ant. Vivarini*, Madonna and Saints. XI. *Canaletto*, Views of Italian villas. XV. 277 *G. Ferrari*, Madonna. 278 *Fr. Napoletano*, Madonna. 282 *A. Solario*, Portrait. 283, 285 Madonnas. 286 *Sodoma*, Madonna. XVI. *Luini*, 288 Angels with the Body of S. Catharine, 289 Madonna in the Rose Garden, 294–305 Life of the Virgin, Mythological and Old Test. frescoes from the Villa La Pelucca. XVII. 308 *Borgognone*, Assumption. 309 *Bramantino*, Crucifixion. 319 *Boltraffio*, Portraits. 321 *G. Ferrari*, Martyrdom of S. Catharine. XX. 427 *Correggio*, Adoration of the Magi. 428 *Erc. de Roberti*, Madonna and four Saints. 429 *Costa*. 431–433 *Dossi*, SS. John the Baptist, George and Sebastian. 438 *Garofalo*, Pietà. XXI. 453 *Rondinelli*, Madonna enthroned. 458 *F. and B. Cotignola*, Madonna with John the Baptist and S. Francis. 468 *Palmezzano*, Madonna and Saints, 469 Birth of Christ, 470 Coronation of the Virgin. XXII. 472 *Raphael*, Marriage of the Virgin, painted for S. Francesco at Città di Castello, and removed thence in 1798—resembling a work by Perugino now at Caen. XXIII. 475 *B. Gozzoli*, Miracles of S. Dominic. 476 *Signorelli*, Scourging of Christ, 477 Madonna. XXIV. 484–496 *Bramante*, frescoes. 497 *G. da Fabriano*, Coronation of the Virgin. XXV. 503 *Giov. Santi*, Annunciation. 504 *N. Alunno*, Madonna. 505 *Signorelli*, Madonna enthroned. 507 *Tim. Viti*, Annunciation, 508 Madonna enthroned. 510 *Piero della Francesca*, Madonna and Saints. XXVII. 550 *Domenichino*, Madonna. 556 *Guercino*, Expulsion of Hagar. XXVIII. 583 *Sassoferrato*, Madonna. XXIX. 603 *L. Giordano*, Madonna. 607 *S. Rosa*, Landscape. XXX. 614 *Rembrandt*, Portrait of his Sister. 655

J. Brueghel, Landscapes. XXXI. *Rubens*, Last Supper. 700 *Vandyck*, Portrait of a young English lady, 701 Madonna and S. Anthony. 706 *R. Mengs*, Portrait of Annibali, the singer.

The **Ospedale Maggiore** (Hospital) is a fine brick building, begun in the 15th cent. It has nine courts, the principal of which is surrounded by arcades.

The **Public Garden** extends from the Porta Venezia to the Porta Nuova. It is beautifully laid out with avenues, ornamental pieces of water, flower-beds, and shrubberies. Opposite the S.W. entrance is a bronze statue of Count Cavour, on a granite pedestal. Clio is represented inscribing his name on her tablets.

Close to the N.W. corner of the Piazza del Duomo is the handsome **Piazza dei Mercanti**, in former days the centre of the business quarter. Here is the old Gothic Palazzo della Ragione (1228–33). The new and well-built *Via Dante* leads from it N.W. to a good equestrian statue of Garibaldi. Opposite is the entrance to the imposing **Castello**, long used as barracks, but now restored to its original aspect as the stronghold of the Sforza and Visconti. One of its great towers has been thoroughly renewed and turned to account as a reservoir for water, which is pumped from artesian wells, 300 metres deep, sunk near the Arena (amphitheatre). These supply with good water all the public fountains and many quarters of the town. The splendid gate tower of Filarete has been recently restored by *L. Beltrami*, who is responsible for several of the best modern buildings in Milan.

Within the Castello, crossing the large court where the *Giuvoco del Pallone*, or national tennis, is often played, is the **Museo Archeologico**, a Collection of Antiquities formerly



Churches.	
1. S. Alessandro.....	C ₄
2. Sant' Ambrogio.....	B ₄
3. S. Angelo.....	D ₂
4. S. Babila.....	D ₃
5. S. Carlo Borromeo.....	D ₃
6. Duomo.....	D ₃
7. S. Eustorgio.....	D ₃
8. S. Giorgio al Palazzo.....	C ₄
9. S. Lorenzo.....	C ₄
10. S. Maria delle Grazie.....	A ₃
11. S. Maria presso S. Celsa.....	C ₅
12. S. M. del Carmine.....	C ₁
13. S. M. Incoronata.....	C ₁
14. S. M. della Passione.....	E ₃
15. S. Marco.....	C ₂
16. S. M. Segreta.....	C ₃
17. S. Simpliciano.....	C ₄
18. S. Satiro.....	C ₄
19. Chiesa Anglicana.....	C ₄
20. Sinagoga.....	D ₄
Museums, Public Buildings, etc.	
21. Palazzo Borromeo.....	C ₄
22. Biblioteca Ambrosiana.....	C ₃
23. Museo Poldi-Pezzoli.....	D ₃
24. Brera.....	C ₄
25. Ospedale Maggiore.....	B ₂
26. Museo Archeologico.....	D ₂
27. „ Artistico.....	B ₂
28. „ del Risorgimento.....	B ₂
29. „ Ohino.....	B ₂
30. Conservatorio di Musica.....	E ₃
31. Palazzo Reale.....	D ₄
32. „ Arcivescovile.....	D ₄
33. „ Giustizia.....	D ₃
34. Galleria Vittorio Emanuele.....	C ₃
Statues.	
35. Leonardo da Vinci.....	C ₃
36. Napoleon the Third.....	D ₄
37. Cinque Giornate.....	D ₄
38. Garibaldi.....	D ₄
39. Vittorio Emanuele II.....	D ₄
Hotels.	
A. Hotel Continental.....	D ₃
B. „ Grand Bretagne.....	C ₄
C. „ de la Ville.....	D ₂
D. „ Cavour.....	D ₂
E. Grand Hotel Milan.....	D ₂
F. Hotel Metropole.....	C ₄
G. „ Robecchini.....	C ₃
H. „ Europa.....	D ₃
I. „ Manin.....	D ₂
J. „ Roma.....	D ₃
K. „ Nazionale.....	D ₃
L. „ Pozzo.....	C ₄
M. „ Francis.....	D ₃
N. „ Lion et Trois Suisses.....	D ₃
O. „ du Nord.....	D ₁
P. „ Terminus.....	D ₁
Q. „ du Parc.....	D ₁
Theatres.	
L.S. La Scala.....	C ₄
T.L.T. Teatro Lirico Internazionale.....	D ₃
T.M. „ Manzoni.....	C ₃
T.V. „ del Verme.....	B ₃
T.F. „ Filodrammatici.....	C ₂
T.A. „ Alhambra.....	C ₂
T.C. „ Carcano.....	D ₅
P.O. Post Office.....	C ₄
T.O. Telegraph Office.....	C ₃

on the ground floor of the Brera. There are many fine mediaeval and Renaissance sculptures, removed from buildings which have been demolished. One of the rooms has a splendid painted ceiling ascribed to *Leonardo da Vinci*, and representing foliage. Here is the beautiful recumbent figure of Gaston de Foix, killed at the battle of Ravenna in 1512, by *Bambaja*. The MUSEO ARTISTICO has also been removed hither from the *Salone* in the Public Gardens. It contains some excellent paintings, wood-carvings, specimens of majolica, cabinets, and coins. Another Collection, the MUSEO DEL RISORGIMENTO, is now incorporated with this Museum. (Open daily 10 to 4, 1 fr.; Sun. free.)

Behind the Castello a large **New Park** has been laid out, on the site of the former *Piazza d'Armi*, or drilling-ground. It is provided with a palatial Café Restaurant (*Savini*), and with a tower, which may be ascended for the view. Behind it is the **Arena**, an amphitheatre capable of accommodating 30,000 spectators.

Close by rises the **Arco del Sempione**, a triumphal arch, commenced by Napoleon in 1804, as the termination of the Simplon route, and finished under the Emperor Francis in 1838. There are three gateways. The arch is of white marble ornamented with statues and reliefs. On the top is a bronze figure of Peace in a car drawn by four horses, and at each angle are figures of Fame.

The new CEMETERY is well worth a visit. It is very extensive, and the whole immense space is surrounded by colonnades. In the colonnades and generally throughout the grounds are statues, temples, and ornamental tombs. In the grounds is a furnace for cremation, erected in 1876. (Guide, 1 fr. 50 c.)

Milan carries on an immense inland trade, and has considerable manufactures of silk goods, ribbons,

cutlery, porcelain, and gloves, which last are excellent and cheap. It was the birthplace of Popes Alexander II, Urban III, Celestine IV, Pius IV, and Gregory XIV, and of Beccaria, Agnesi, and Alessandro Manzoni the novelist.

MODENA (63,000). Rtes. 42, 50, 60, 63.

In the Emilia, is situated in a plain watered by the Panaro and the Secchia. It was formerly the capital of a duchy, and was strongly fortified. The greater portion of the **Duomo**, a magnificent building in the Lombard style, is of the 12th cent. The pillars of the portal rest upon lions. The capitals of those in the interior are adorned with grotesque figures. There are some interesting groups and monuments in marble and terra-cotta. On the S. side are two handsome portals elaborately ornamented with sculptures, and four reliefs emblematic of the life of St. Geminianus. The campanile, 335 ft. high, dates from the 13th cent., and is one of the finest in Italy.

The **Albergo Arti**, built in 1767 by the Duke Francis, has been taken over by the Municipio for the public museum. It contains the *Museo Lapidario*, with Roman and mediaeval sculptures. On the first floor is the *Biblioteca Estense*, possessing 100,000 volumes and a collection of coins and medals. On the 3rd floor is the PICTURE GALLERY, which has a large number of paintings, few of which are of any special merit. The most remarkable are 414 *Guido Reni*, Crucifixion; 437 *Dosso Dossi*, Madonna on Clouds; 450 Alfonso I of Ferrara (after Titian); 470 *Cima da Conegliano*, Dead Christ; 472 *Velasquez*, portrait of Francis Duke of Este; 476 *Bianchi Ferreri*, Annunciation. *Caroto*, a Virgin and Children; 483 *M. Meloni*, Madonna enthroned; 5 *B. Montagna*, Madonna; No numbers, *N. dell' Abbate* and *A. Fontana*, Scenes from the Aeneid (frescoes transferred to can-

vas); 493 *N. dell' Abbate*, Octagonal painting of angels as musicians. There is also a good collection of smaller *objets d'art*.

Several of the churches contain groups in terra-cotta by *Begarelli*, a local sculptor (1498-1565). The most striking are at *S. Francesco* and *S. Pietro*. The latter has a fine brick façade. The church of *S. Agostino* (or Pantheon Estense) is a fantastic baroque building by *Bibbiena*. The Palazzo Ducale is a fine baroque building by *Avanzini* (17th cent.); it is now a military school.

MONOPOLI (26,600). Rte. 83.

The residence of an archbishop and of a British vice-consul, has a fine **Cathedral**, with a painting of St. Sebastian by *Palma Vecchio*. Several tombs have been discovered in the neighbourhood, and at the *Torre d' Egnazia*, 5 m. distant on the shore, are the scanty remains of the ancient Egnatia, where many vases, etc., have been found.

MONSÉLICE (11,600). Rtes. 51, 64.

Has a fine *Castle* of the 13th cent., standing upon a lofty and precipitous rock. The palace on the hill, the church, and the seven detached chapels were designed by *Scamozzi*. An excursion may be made to *Arquà*, $4\frac{1}{2}$ miles N.W., where Petrarch spent his last days. The house which he is said to have occupied is shown. It contains the poet's chair and other relics. His tomb, in the churchyard, is of red Verona marble, with an inscription by himself, and surmounted by his bust in bronze.

MONTAGNANA (10,300). Rte. 51.

In the *Veneto*, is a singularly picturesque town, with well-preserved fortifications of the Middle Ages. The **Cathedral** is a Gothic building, with additions of the Renaissance period, and pictures

by *Buonconsiglio*. There is a fine work by the same painter in the handsome Town Hall.

MONTALCINO (4900). Rte. 75.

A loftily situated town in Tuscany (1676 ft.), has some interesting pictures in its various churches. Over the doorway of *S. Francesco* is a fine work in Robbia ware, and at *S. Agostino* a good circular window. The Picture Gallery at the Town Hall is worth a visit. The small Cathedral is of the 19th cent. In other churches of the town there are interesting 14th cent. sculptures in wood. 7 m. distant is **S. Antimo** (p. 292).

MONTE CASSINO (see **CASSINO**). Rte. 82.

MONTE CAVO (p. 286). Rte. 80.

MONTEFALCO (3400). Rte. 74.

A hill town 6 m. from Foligno, may be termed the headquarters of Umbrian frescoes. The most important are in the Church of **S. Francesco**, which has been converted into a Picture Gallery. Here is a magnificent series by *Benozzo Gozzoli*, representing the life of St. Francis. Among the other churches are *S. Maria della Piazza*, *S. Leonardo*, *S. Agostino*, and *S. Fortunato* (1 m. outside the town).

MONTEFIASCONE (3400). Rte. 73.

A hill town on the carriage road from Rome to Orvieto (2000 ft.). It is chiefly known to tourists by its sweet white wine (*Est est*), and by the legend of a German ecclesiastic who died here from drinking too much of it. His slab tomb, with an almost obliterated inscription, lies before the high altar in the Church of **S. Flaviano**. This building is unique of its kind, the aisles being surmounted by a deep triforium which gives the appearance of a church in two stories, and has ribbed vaulting of 1032 (the earliest known—see Rivoira, Lombardic Architecture). [The cathe-

dral (1519) is by Sammicheli of Verona.] Fine view of the lake of Bolsena.

MONTE OLIVETO MAGGIORE.

Permission to stay should be obtained at the Accademia delle Belle Arti at Siena. Near Asciano (*q.v.*). So called because it is the parent house of the *Olivetans*, a branch of the Benedictine Order founded here by *Bernardo Tolomei* of Siena in 1320, is celebrated for its frescoes by *Luca Signorelli* and *Sodoma* (the latter in his Lombard manner) representing the life of St. Benedict. Many of them are badly preserved. In the church are handsome choir stalls of carved and inlaid woodwork by *Fra Giov. da Verona* (1503), formerly in the Cathedral of Siena, and there is also good woodwork by him in the Library.

MONTEPULCIANO (6300). Rte. 75.

Carriage from the station to the town, 1.50.

The city stands on a hill (1984 ft.), and is 6 m. from its railway station. It was the birthplace in 1454 of Angelo Ambrogini, surnamed *Politianus* from his birthplace, and of Card. Bellarmino (1542), a strenuous opponent of the Reformation.

The Church of *S. Maria* has a fine 13th cent. doorway. In the **Cathedral** are some beautiful reliefs in white marble by *Michelozzo*, and a painting by *Taddeo di Bartolo*. The *Pal. Municipale* contains a few good pictures. In the **Oratorio della Misericordia** are two good works of the Robbia school. *S. Agostino* has a fine Renaissance façade (1509). In the town are several fine Renaissance buildings, some of them by Vignola (?). Outside the town towards the W. is the fine Renaissance Church of the **Madonna di S. Biagio**, by *Antonio da Sangallo* the elder. Montepulciano is celebrated for its wine.

MONTE SAN SAVINO.

Near Arezzo, is interesting as the birthplace of the celebrated sculptor

Andrea Contucci, best known as *Andrea Sansovino* (1460–1530). Several of his works are preserved in the Church of **S. Chiara**, where also is a fine relief in terra-cotta by the Robbia. The Loggia opposite the Palazzo Comunale (the latter designed by A. da Sangallo the elder), and the cloister at *S. Agostino*, were built by him. Good carvings by other artists may be seen in the Town Hall, and in the Churches of the *Misericordia* and *S. Agostino*.

MONZA (32,000). Rtes. 1, 29.

Near the station is the Church of *S. Maria in Istrada*, with a Gothic front of 1393, in brick and terra-cotta. The **Municipio** (town hall), also called *Palazzo Arengario*, is a handsome building in the Italian-Gothic style. Adjoining it is a lofty campanile. The **Duomo** stands on the site of a Church of St. John the Baptist, erected in 590. The existing structure is of the 14th cent. It has a remarkable W. front, with a fine wheel window. The front of the altar is of silver-gilt, inlaid with enamel and gems. The galleries for the singers, in the nave, are of fine Gothic workmanship, and the woodwork in the choir is worth notice. The *Treasury* contains several objects of value and historical interest, including some splendid ivories, crosses, etc., of the 4th–6th cents.

In a casket, forming the centre of the cross over the altar on the right of the choir, is preserved the celebrated **IRON CROWN**, with which thirty-four Lombard kings were crowned. It was used at the coronation of Napoleon as King of Lombardy in 1805, and again by the Austrian Emperor Ferdinand in 1838. It consists of a band of gold, adorned with precious stones; in the interior is a thin strip of iron, said to have been made from one of the nails of the true cross, which the Empress Helena brought from Palestine. The crown was carried

away by the Austrians in 1859, and was restored in 1866.

The royal **Summer Palace**, near Monza, is a large building, with an extensive and beautiful park, watered by the Lambro. It was formerly a favourite residence of the Royal Family, but since the tragedy of 31st July 1900, when King Umberto I was assassinated by an anarchist, the palace has been abandoned.

NAPLES (630,000). Rtes. 82, 88-96. Map, p. 148.

Railway Station large and convenient, but a very long distance from the hotels; omnibuses meet all the trains.

Steamers.—The steamers moor in the harbour, and the principal lines land their passengers in steam tenders; the charge for landing by boats is 1 fr. each person. To *Casamicciola* daily at 2 or 2.30 p.m. in 2½ hrs., returning at 5.30 or 6 a.m., also by early morning boat and by railway to Torre Gavetta. To *Capri* at 2.30 in 3½ hrs., touching at Sorrento and six other places, also daily from Santa Lucia at 9 o'clock, returning same evening at 6. Cheaper to go by afternoon boat, taking second-class ticket only. These start from the quay of the Immacolatella Vecchia, except morning boat as above, at 9 a.m., for Sorrento, the Blue Grotto, and Capri, from S. Lucia.

Cabs.—New fares in force, and printed in English, French, and German. Taxi-cabs and taximotors also available; most cabs are now taxi-cabs, and are greatly improved.

Tramways.—Electric and funicular; there is an indifferent service of omnibuses.

Funicular Railway from the Corso Principe Amedeo to the *Vomero* (S. end), and from Monte Santo to the *Vomero* (E. end). Fare 20 c. up, 15 c. down.

Boats may be hired at the rate of about 1 fr. an hour, but an unmistakable bargain should be first struck.

General Post Office.—Palazzo Gravina, Via Monte Oliveto; an English mail arrives and leaves twice a day. Branch post and telegraph offices numerous.

Cafés and Restaurants, numerous; an excellent fish dinner may be had at the *Scoglio di Frisio* at Posilipo; a speciality here is Zuppa alla Marinara. Caffès, *Calzona* and *Fortuna*, both in the Galleria Umberto I; *Gambrinus*, Piazza S. Ferdinando; *Giardini di Torino*, 300 Via Roma; *Pschorr Brau* in the Galleria Umberto I.

Newspapers.—*Naples Echo*, published weekly in winter; it contains a list of visitors. It often contains some good information. The leading daily newspapers are the *Mattino*, *Giorno*, *Pungolo*, and *Roma*.

Shops—

BRONZES.—*Sabatino de Angelis*, and *Chiurazzi*, Galleria Principe di Napoli; *G. Sommer*, Largo Vittoria, also *Errico Bros.*, Galleria Vittoria.

BOOKSELLERS.—*Emil Prass*, Piazza dei Martiri; *George Michaelsen*, Via Chiatamone and Galleria Vittoria; *Detken & Rocholl*, a circulating library of English works, Piazza del Plebiscito; *Furchheim*.

CONFECTIONERS.—*Cafisch*, 253 Via Roma; *Van Bol* and *Feste*, Toledo.

STATIONERS.—*Richter*, Largo Caroline; *Lattes*, Chiaja.

CORALS.—*Squadrilli*, Piazza Vittoria; *Morabito*, Piazza dei Martiri; *Errico Bros.*, Galleria Vittoria; *De Caro*, Via S. Lucia; *Capuano*, Via Vittoria.

JEWELLERS.—*Charles Knight*, Piazza Martiri; *Mellito*, Piazza dei Martiri.

PHOTOGRAPHERS.—*G. Sommer*, Largo Vittoria; *G. Brogi*, Via Pace.

ENGLISH TAILORS.—*Lennon & Murray*, 216 Via Roma.

TOBACCONIST.—*Spaccio Normale*, 206 Via Roma and Via Calabritto (Government establishment). English tobacco can be purchased here.

Theatres.—*San Carlo*; *Mercedante*, *Bellini*, *Sannazaro*; *Fiorentini*. **MUSIC HALLS.**—*Eldorado*, *S. Lucia*, *Eden*, *Salone Margherita*, *Fenice*, etc.

Society for the Prevention of Cruelty to Animals.—Hon. Director, *L. T. Hawksley*, Via Vittoria. This society has done immense work in removing from the streets of Naples sights and sounds which were sickening to English eyes and ears. Collecting-boxes are to be found in all the best hotels.

International Hospital.—*Villa Bentinck*, largely used by travellers of all nations, with accommodation for private patients.

Clubs.—*Casino dell' Unione*, Via S. Carlo; *Circolo Nazionale*; *Cercle du Whist*, Piazza S. Ferdinando.

Royal Italian Yachting Club.—Via Nazionale.

Doctors.—*Drs. M. W. Gairdner* and *Ricketts*, Palazzo Fraia, 128 Rione Amedeo; *Dr. Eyres*, 26 Via Chiatamone; *Dr. Molyneux*, Pensione Pinto Storey; *Dr. Malbranc* (speaks English), 45 Rione Amedeo; *Dr. Scotti* (speaks English), International Hospital; *Dr. Greider* (speaks English), German Hospital.

Dentists.—*Dr. O. Ehrlich*, Via Gaetano, Filangieri; *Giove*, Via Pace; *Guerini*, 264 Riviera di Chiaja; *Dr. Kessel* (Danish), Palazzo Filippis; *Dr. Atkinson*, Via Medina.

English Bankers.—*W. J. Turner & Co.*, 64 Strada Sta. Lucia; *Holmes & Co.*, 2 Strada Flavio

Gioia; *Thomas Cook & Son*, Galleria Vittoria.

Free Enquiry Office.—*Pro Napoli*, 6 Galleria Vittoria (9-12 and 3-6), to which all enquiries may be addressed, and complaints of incivility on the part of cabmen or of any of the officials may be made.

Tourist Office.—*Thomas Cook & Son*, Galleria Vittoria.

Consuls.—British Consulate, 40 Via Sei Milli; H.M.'s Consul, (private residence), *Sidney J. A. Churchill, Esq.*, *M. V. O.*, Palazzo Capomazza Arco Mirelli; Telephone (house or office) 25.25. First Vice-Consul, *Alan Napier*; Second Vice-Consul (vacant).

American.—*A. Homer-Byngton, Esq.*, 4 Piazza Municipio; Telephone No. 5.33.

British Embassy.—(Summer residence) Villa Rosebery Posilipo Capo. Can be visited when Embassy is not in residence. For permits apply at the British Consulate.

English Church.—Via S. Pasquale, Riviera di Chiaia; *Rev. H. C. Muriel*, Villa Santarello Vomero. Sun., 8.30, 11, and 3; Wed., Fri., and Holy Days, 11 a.m.

Presbyterian.—Via Cappella Vecchia; *Rev. J. Johnston Irving*.

Wesleyan.—Vico S. Anna di Palazzo, Sun., 11 a.m. English and Italian schools.

There are also German, French, and Italian Protestant churches.

Few cities are more distinguished for the beauty of their site than Naples—whence the saying, "See Naples and then die." It lies in the form of an amphitheatre, on the shores of a bay which seems shut in by the island of Capri, 17 m. to the S., and by Procida and Ischia on the other side. On the E., Vesuvius raises its isolated summit; its lower slopes are dotted with houses, while at its feet are the villages of Portici, Resina, and Torre del Greco. On the side of the bay rises the hill of Posilipo. The

city is situated on the slope of a range of hills fronting the S. and E. Its suburbs extend from Portici on the E., to the promontory of Misenum on the W. Its general form is oblong, and its circumference, with the suburbs, is nearly 18 m.

The city itself, though parts of it are very dirty, teems with interest and quaint scenes of native life which no other European town affords. The gay little cabs and horses, covered with silvered harness and unfortunately guided by cruel nose-bars instead of bits; men and women in strange costumes, with every shade of gaudy coloured handkerchiefs on their heads, and with bundles of bright colours in their hands; hawkers of trinkets and domestic goods; vendors of edibles; cooks carrying on their occupation in the open air—these picturesque and unfamiliar sights may be seen all day in streets frequented by the lower classes of the people, the most attractive quarter for English visitors being the Quay of Sta. Lucia. In the morning and evening, herds of goats are driven from place to place, even up the steep stairs of the houses, to be milked as required. The peasantry flock in with their market wares from all directions in carts of every description, drawn by miserable horses, mules, or donkeys—the whole making up a picture which cannot fail to interest and amuse a visitor who sees Southern Italy for the first time.

Naples has been immensely improved of late years. Its administration is now excellent, and its police are for the most part respectable men; but the Neapolitan cabmen, boatmen, and street guides still prey on the traveller. Absolute firmness should be maintained in dealing with them; generosity is useless, and meets with nothing but insolence. The numbers of any giving trouble should be unostentatiously taken and the case reported. The new society of PRO NAPOLI, constituted solely for the improvement

of the city and its public servants, has already done good work, and complaints of every description should be forwarded to the secretary, who is an Englishman. A local Society for the Prevention of Cruelty to Animals has also done a vast amount of good in this direction, though it has met with the most violent opposition from the very persons who are chiefly interested in its operations. The continual protest on the part of English travellers against acts of wanton cruelty, and the refusal to pay *buonamano* to drivers who don't show well-kept horses and carriages has more effect upon the Neapolitan cabman than any number of police restrictions, the justice or reasonableness of which he is wholly incapable of understanding.

History.—The city of Naples is of Greek origin, having been founded from Cumæ (p. 151), and then called *Parthenope*. Later emigrants from Greece re-established it under the name of *Neapolis*, or the New City; it was conquered by the Romans B.C. 326, and under the Emperors it became a favourite resort for the wealthier classes. Naples suffered severely under the Barbarian immigration, and in A.D. 1130 it was conquered by the Norman adventurer, Roger, Duke of Apulia, whose descendants ruled the provinces of Naples and Sicily till the end of the 12th cent., when they fell into the hands of the Hohenstaufen princes. In 1268 Conradin, the last of that line, was murdered by Charles I of Anjou. The Angevin Dynasty lasted till the middle of the 15th cent., when Naples was acquired by the house of Aragon. It continued under this rule till the Spanish War of Succession, when it was conquered by the Austrians. In 1734, Charles III de Bourbon, son of Philip V of Spain, was recognised as King of the Two Sicilies. The Bourbon domination lasted (with interludes during the period of the French Revolution and

Napoleonic Wars) until 1860. The administration of Ferdinand II (known as *Bomba*) was characterised by misgovernment and popular discontent, and the treatment of political prisoners under this régime called forth a protest from Mr. Gladstone. Ferdinand II died in 1859, and was succeeded by his son Francis II, who was obliged in 1861 to yield to the victorious forces of Garibaldi. Naples was then incorporated with the Sardinian Kingdom, and gave the title of Prince to the Heir-Apparent of the Italian throne.

The **Villa Nazionale**, a public garden laid out with drives and shrubberies on a broad strip of level ground along the sea, forms a delightful promenade, and is at all times full of life and interest. A good band plays here from 2 to 4 in winter, and from 9 to 11 p.m. in summer. Nearly in the centre is placed the **STAZIONE ZOOLOGICA**, containing a large **Marine Aquarium**, the most important of its kind in Europe. It is subsidised by various scientific societies, and by several European Governments, as well as by that of the United States. The Zoological Station was originally founded in 1872 by Dr. Dohrn, a German naturalist (died 1909), and admirably managed under his direction. The marine zoology of the Mediterranean is unrivalled both for interest, beauty, and peculiarity, and the institution here established has very complete facilities for deep-sea dredging, microscopic examination, and the study of animal and vegetable life in Neapolitan waters. The admission in July and August is 1 franc. Throughout the rest of the year, 2 francs. The carriage road between the garden and the sea-wall is known as the **Via Caracciolo**, and is thronged with carriages in the afternoon. Beside it runs a species of Rotten Row for horsemen.

The **Piazza San Ferdinando** is the centre of Neapolitan carriage traffic, and the starting-point of the principal tramways and omnibus lines. At a high level above the city the **Corso Vittorio Emanuele** runs W., affording a succession of fine views at every turning. The **Via Roma** (formerly *Toledo*), which runs due N., though bustling and noisy, is interesting to visitors, and among Neapolitans is still the fashionable promenade both for carriages and foot passengers about sunset. The streets leading from it at right angles straight up to the S. Elmo rock are exceedingly picturesque, but ladies should not venture into these byways without an escort.

In the **Piazza del Plebiscito** is the large 19th cent. church of S. Francesco di Paola, and opposite is the **Palazzo Reale**, designed by *Domenico Fontana* in 1600; it was burnt down in 1837, and rebuilt in 1841, partly of old material. (Adm., Sun. and Thurs., 11 to 4. Fee to the porter.) The front is of three orders, Doric, Ionic, and Composite. The gorgeously decorated rooms contain many works of art, and a few good pictures. Among the best are a Portrait by *Titian*, St. John Baptist by *Lod. Caracci*, St. Catharine by *Caravaggio*, a Portrait by *Vandyck*, and the Adoration of the Magi (Neapolitan School). Fine view from the terrace in the garden.

From the adjacent **Piazza S. Ferdinando** the **Strada San Carlo** leads direct to the dock and station. On the left is the **Galleria Umberto I**, a handsome arcade lined with shops and adorned with sculptures. Opposite is the **Teatro San Carlo**, one of the largest and most important opera houses in Italy. Under its arches are the little tables of the Public Writers, who may be seen at almost any hour of the day assisting the illiterate to commit their ideas or necessities to paper.

Behind the **Palazzo Reale** is **Castel Nuovo**, begun by Charles I

of Anjou (1283). The Castle is entered from the N. side by a TRIUMPHAL ARCH of 1470, adorned with Corinthian columns and a richly sculptured frieze. In the inner court is the Chapel of *S. Barbara* (patroness of Artillery), with a relief of the Virgin and Child over the doorway. From the front of the Castle, in the Piazza del Municipio, the new *Via Agostino Depretis* and its continuation the *Corso Umberto I* (*Rettifilo*) lead to the Railway Station.

At the E. end of the Piazza del Municipio is the *Molo Angioino*, built by Charles of Anjou in 1302. From the Porto Grande the Strada del Piliero and Strada Nuova lead to the **Castel del Carmine**, behind which is the *Piazza del Mercato*, where Conradin of Naples was executed in 1268. His monument is in the Church of **S. Maria del Carmine**, easily recognised by its lofty tower. The statue was erected in 1847 by order of Maximilian II of Bavaria, and was designed by *Thorvaldsen*.

From the W. end of the Piazza del Municipio the Strada Medina leads N., passing on the left the Church of the **Incoronata**, erected in 1352 by Queen Joanna of Naples, and containing damaged frescoes of the school of *Giotto* (?).

The continuation of the Strada Marina is the *Strada S. Giuseppe*. From it a wide street on the rt. leads to the Church of **S. Maria La Nuova**, erected by *Giov. da Pisa* in 1268, but altered in the 16th cent. In the rt. transept is a fine monument to Galeazzo Sanseverino (1477), and on the left a wooden Crucifix by *Giovanni da Nola*. In the Refectory of the adjoining Convent are some interesting frescoes.

Returning to the *Strada S. Giuseppe*, at the end of the street on the rt. is the **Post Office**, established in the *Pal. Gravina* (1500), and on the left the ascent to **Monte Oliveto**, an early Renaissance church with some admirable sculptures. The 1st chapel on the left

has an altarpiece of the Nativity, and the tomb of Mary of Aragon—both by *Rossellino* (1480). In the 5th chapel, St. John Baptist and other figures, by *Giov. da Nola*. Behind the choir is a room with beautiful inlaid stalls by *Giov. da Verona* (1520). In the Chapel of the HOLY SEPULCHRE is a terracotta group of life-size figures, representing Our Saviour, Nicodemus, Joseph of Arimathea, and others, by *Modanino* (1516). The 1st chapel on the rt. has an altar with very beautiful reliefs by *Benedetto da Majano* (1490). In the adjacent Olivetan Monastery Tasso received hospitality from the monks in 1558.

Descending towards the Post Office, and passing it on the rt., we now follow the Calata S. Trinità Maggiore and the Largo S. Trinità Maggiore to the Church of **S. Chiara**, marked by a handsome campanile of 1600–1610. The fine interior was once adorned with frescoes by *Giotto*, but they were covered with whitewash in 1752. Behind the high altar is the monument of Robert the Wise, the original founder of the church (1310), executed by the Florentines *Pace* and *Giovanni*. Adjacent is the tomb of Charles, Duke of Calabria, by *Tino da Camaino* (1332), and further to the rt. that of his Queen, Mary of Valois.

Continuing along the Strada S. Trinità Maggiore, a flight of steps on the left in a Piazza leads to the Church of **S. Domenico**, erected by Charles II of Anjou in 1289, and particularly associated with St. Thomas Aquinas, who lived for some time in the adjacent Convent, now occupied by various public offices. The small CAPPELLA DEL CROCFISSO contains the monuments of Francesco Carafa and Mariano d'Alagni, two fine 15th cent. works by *Agnello del Fiore*. On the altar is a relief of the "Miracle of the Crucifix," which is said to have addressed St. Thomas Aquinas at his devotions, saying: "Thou hast

written well of me, Thomas: what reward dost thou desire?" To which the saint replied: "Nothing, Lord, but Thyself." The Sacristy contains the coffins of several princes of the House of Anjou, and also that of the Marchese di Pescara, husband of Vittoria Colonna. Over the altar in the 8th chapel on the left is a beautiful relief by *Giov. da Nola* (1536). By him also, in the 4th chapel, is a fine statue of St. John the Baptist.

From the Largo S. Domenico the Strada Nilo leads immediately to the Church of **S. Angelo a Nilo**, which has a fine tomb of the founder, Card. Brancacci (1427), by *Donatello* and *Michelozzo*, completely filling the S. chapel wall.

The Strada dell' Università descends from this church to the **University**, a large and important building, with a good Library. E. of it is the Church of **SS. Severino e Sosio**, with beautifully carved choir stalls, and the monuments of three brothers S. Severini, by *Giov. da Nola*. In the cloisters are a series of frescoes illustrating the life of St. Benedict, by *Ant. Solario lo Zingaro*. Returning N. into the Strada S. Biagio, which forms a continuation of the Strada Nilo, we reach a point where the street divides, the left branch leading to the Church of the *Annunziata*, which contains the tomb of Johanna II (1435). Following the street beside it, and continuing along the Strada Maddalena, we reach the **Castel Capuano**, dating from 1231, once a royal residence, but now converted into law courts. Further on is the **Porta Capuana**, a very fine gateway of 1484, by *G. da Maiano*, with two round towers.

About $\frac{1}{4}$ m. outside the gate is the **Old Cemetery**, where many English lie buried. The *Campo Santo Nuovo*, or New Cemetery, is 1 m. distant, and may be reached by tramway.

From the Castel Capuano the Strada S. Giov. a Carbonara leads

N.W. to the Church of **S. Giovanni a Carbonara**, which is full of interesting monuments. Behind the high altar is the Tomb of King Ladislaus (1414), by *Andrea da Firenze* (?), surmounted by an equestrian statue. In the **CAPELLA DEL SOLE** is a monument to Sergianni Caracciolo (1432), by the same sculptor. The chapel is adorned with frescoes by *Leonardo da Besozzo* (1426). To the left of the high altar is a round **TEMPIETTO**, with reliefs and statues by *Giov. da Nola* and *Gir. Santacroce*. The **CAPELLA DI S. GIOVANNI** has some excellent sculptures of the 16th cent.

The **Cathedral**, a Gothic building begun in 1272, and completed in 1314, has been frequently altered and restored, and the W. front has recently undergone thorough restoration. It is chiefly remarkable for its **CHAPEL OF S. JANUARIUS**, opening out of the rt. aisle, with bronze gates, columns of *broccatello* marble, and many paintings. The five pictures representing scenes in the life of the saint are by *Domenichino*, the last having been finished by *Ribera*. In the Sacristy are numerous relics, church plate, vestments, and works of art, including a silver head of S. Januarius modelled in 1306, and several other silver busts, also a fine altar frontal of silver, by *Domenico Vinaccia* (16th cent.) In a tabernacle on the high altar are preserved two glass vessels containing the blood of St. Januarius, a martyr in the Diocletian persecution of A.D. 305. The Miracle of the Liquefaction, for which the relic is so celebrated, takes place three times a year—on the first Saturday in May, the 19th Sept., and the 16th Dec. The next chapel to that of S. Januarius contains a fine Byzantine gold enamelled cross.

In the 5th chapel on the rt. is the tomb of Card. Carbone (1405), by *Antonio Baboccio* (?). In the S. transept a monument to Card. Bernardino Caracciolo (1268). The Gothic **CAPELLA MINUTOLI** has

some very early frescoes by *Tommaso degli Stefani*, and a good monument to Card. Arrigo Minutoli (1412). The CONFESSION beneath the high altar contains the tomb of St. Januarius, with a kneeling figure of the founder and some sculptured decoration by *Tommaso Malvito* (1504). Several tombs in the N. transept are worth notice.

Out of the left aisle opens the Basilica of S. RESTITUTA, with columns from a temple of Apollo, the site of which it occupies. The building dates from the 7th cent., and was formerly the Cathedral. Its ancient *Baptistery*, on the rt., has mosaics of the 7th cent. Behind the high altar is a fine painting of the Virgin and Child with the patron saint and St. Michael, by *Silvestro de' Buoni* (?). At the end of the left aisle are early mosaics, and some very remarkable reliefs of the 11th or 12th cent.

Adjoining the Cathedral on the N. is the extensive *Palazzo Arcivescovado*, the N. side of which fronts the *Largo Donna Regina*. From this square a lane of the same name leads N., passing on the left the old Nunnery of **Donna Regina**. (Adm. by knocking at the door, 30 c.) In the court are architectural fragments, found in the city. The walls of the old church are covered with early 14th cent. Siennese frescoes. On the left, the Life of Christ; below it, scenes from the life of St. Elizabeth of Hungary. Further on, single figures of Apostles. In front of the chancel wall to the left, Choir of Angels. On the opposite wall, the Last Judgment. The ceiling of gilded square panels is very handsome. The floor is a modern addition, and nearly half of the original church is concealed below it. Not far off are two arches of the Roman theatre.

In the Strada del Duomo, about $\frac{1}{4}$ m. S. of the Cathedral, is the **Palazzo Cuomo**, containing the MUSEO FILANGERI (open 10.30 to

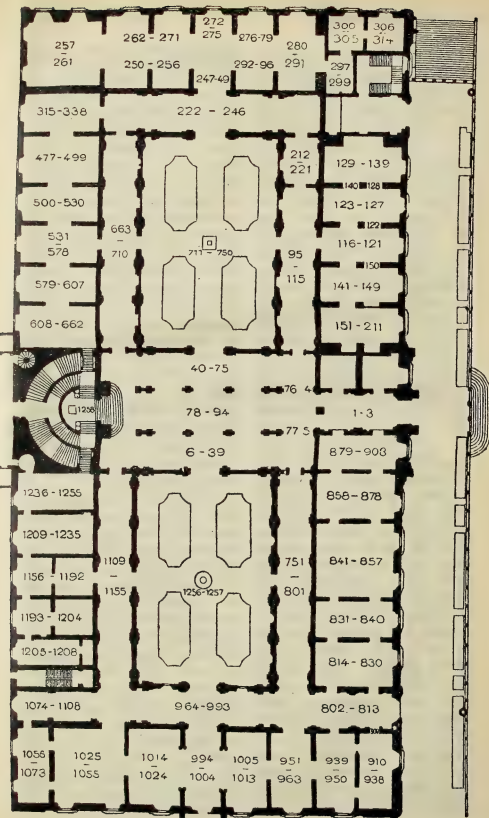
2; free on Tues. and Sat.). On the ground floor are weapons and miscellaneous antiquities; on the first floor, majolicas, various curiosities, and some valuable pictures. Portrait by *Botticelli*. St. Mary of Egypt, by *Ribera*. Court of the Ducal Palace at Venice, by *Guardi*. Entombment of 1438, by *Domenico Caprioli*. Crucifixion by *Vandyck*.

S. Filippo Neri, in the Strada dei Tribunali, is a sumptuously decorated church of the Oratorians, with numerous paintings by second-rate masters.

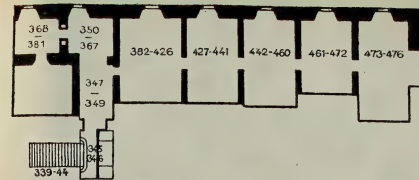
Nearly opposite is the Church of **S. Lorenzo**, founded in 1266, but rebuilt in the 16th cent. The belfry dates from the 15th cent. At the high altar are three statues and reliefs by *Giovanni da Nola*. In a passage behind the altar are several interesting tombs of the 14th cent. A chapel in the rt. aisle has a painting by *Simone di Martino*.

The **Museo Nazionale**, beyond the N. end of the Via Roma (Toledo), and nearly 2 m. from the principal hotels, is reached by electric tram from any part of the Corso Vittorio Emanuele, which starts from the *Piazza di Piedigrotta*, $\frac{1}{4}$ m. W. of the Grand Hotel. Horse-car tramway from the Piazza S. Ferdinando by S. M. del Carmine and the Porta Capuana. [Open daily 9 to 3 (in winter 10 to 4); adm. 1 fr. to each of the three divisions: Sculpture, with Egyptian Museum; Pompeii objects and Greek vases; Picture Gallery. Free on Sun. 9 to 1. Handbook in English by *Mr. E. Neville Rolfe*, 3 fr.]. Complete catalogue in Italian, 25 fr. (for students only); smaller edition in English (including picture gallery), 2 fr. This very interesting and important Museum combines the discoveries at Pompeii and Herculaneum and the yield of other excavated sites near Naples, with the Farnese collections from Rome and Parma, and the treasures formerly existing in the Royal

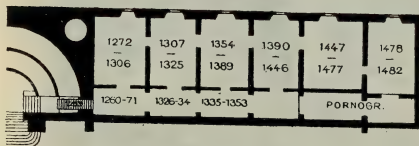
GROUND FLOOR



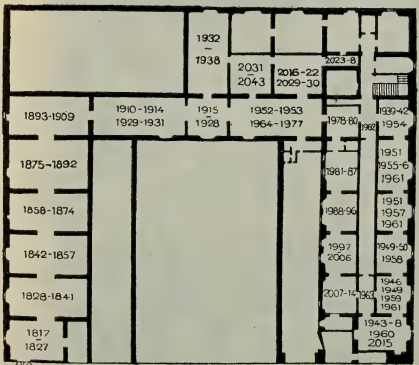
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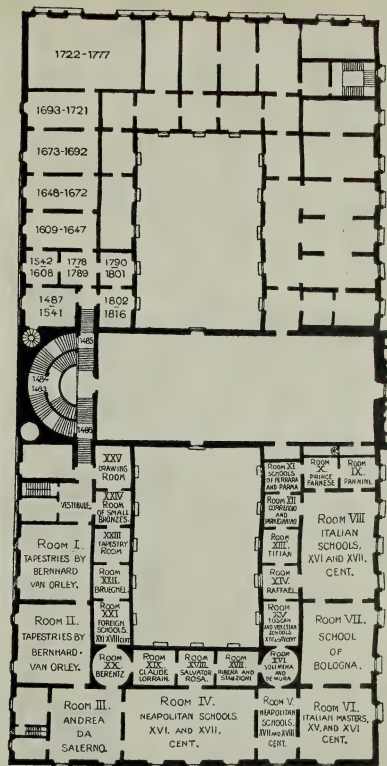
MEZZANINO



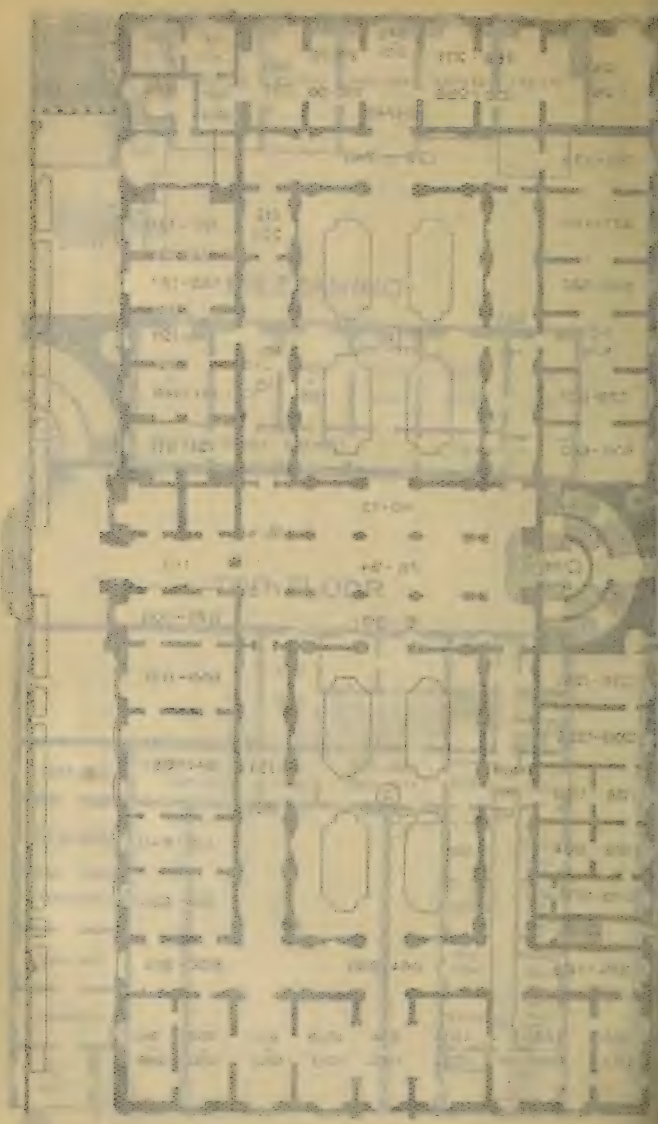
TOP FLOOR



FIRST FLOOR



NAPLES MUSEUM.



Palaces of Portici and Capodimonte. The Museum is a rectangular building, the length being twice the breadth, and is divided into two equal and symmetrical parts by a vestibule having on either side an oblong court, which is open to the air.

In the Entrance Hall are 16 ancient columns of *Verde antico* from S. Agata dei Goti. Other columns of this marble will be found in several other halls. At the lateral doorways, beginning on the left, two columns of *broccatello*, two of black granite, two of *Porto Venere*, and two of *giallo antico* (fluted). On the left of the entrance door, 7 Statue of Urania (?); facing it at the other end, 37 Genius of the Roman People (?) both colossal. 82 (6780) Base from Puteoli, dedicated to Tiberius to commemorate his rebuilding of fourteen towns in Asia Minor (represented by female figures) after the earthquake of 17 A.D. 84 (6233) Statue of M. Holconius Rufus (p. 179). 85 (6232) Statue of Eumachia (p. 178). Right and left aisles—Statues of the *Nonii Balbi*, a prominent family of Herculaneum. 76, 77 (6122, 6116) Dacian prisoners (from the Forum of Trajan, Rome). First door to rt., I. Archaic sculptures. 98 (6556) Sepulchral Stele (man and dog) early 5th cent. B.C. 101 (6007) Statue of Athena Promachos. 103, 104 (6009, 6010) Harmodius and Aristogeiton, who slew the tyrant Hipparchus at Athens in 514 B.C. (copy of the bronze group by Critios and Nesiotes set up in 478 B.C.) from Hadrian's Villa near Tivoli. 106 (6008) Artemis, from Pompeii (traces of painting). 107 (6416) Wounded warrior. 110 (6006) So-called Orestes and Electra, a made-up group of the School of Pasiteles (p. civ.). To right, in the centre, Room III. 116 (6324) Bust of Athena. 118 Statue of Victory found in Naples in 1893. 120 (5998), 121 (5997) Aphrodite, after the *Venus genetrix* of Alcamenes. IV. 144 (6005) Colossal head of

Artemis (?)—the so-called Juno Farnese. 146 (6011) Doryphorus of Polycleitus, from Pompeii. 147 (6412) Head of the same. V. Mosaics from Pompeii. 152 (10,116) Theseus and the Minotaur. 155 (109,678) Venus adorning herself, in "Florentine mosaic." 157 (9978) A skeleton. 163 (109,982) A skull. 164 (9982) Cock-fight. 167 (9985), 167 (9987) Comic scenes. 168 (9986) Choragus distributing masks to actors. 179 (9991) Autumn personified. 180 (124,666) Female portrait. 188 (120,177), Fish. 189 (124,545) The so-called Academy of Plato. 183, 184, 192, 193 (9995, 9996, 10,000, 10,001) Mosaic columns from the House of the Mosaic Columns at Pompeii (p. 182). 200 (10,007) Marriage of Poseidon and Amphitrite. VI. Objects from an Ionic temple at Locri (p. 47)—architectural and decorative fragments in marble and terra cotta. 125 Fragmentary groups of the Dioscuri (acroteria). VII. 130 (6303) Head of Athena (Pheidian). 132 (6395) Aphrodite (Pheidian). 133 (6024) Athena (after the Athena Hygieia by Pyrrhus, dedicated by Pericles after the plague of 430 B.C. 134 (6393) Head of Apollo, after the Cassel Apollo. 138 (6727) Relief of Orpheus and Eurydice (the best copy of the 5th cent. original—others in the Villa Albani and at the Louvre). 139 (6369) Aphrodite (?) (Pheidian). We return into I., and at the further end enter II. 212 (119,917) Boxer (copy of a work of the School of Polycleitus—from Sorrento. 218 (6411) A wounded youth, probably fleeing from an enemy. Turning to the left we reach another corridor. 224 (6360) Aesculapius (after Alcamenes) (?) 239 (6276) Artemis hunting. 242 (6409) So-called Flora Farnese—colossal statue from the Baths of Caracalla. 243 (5999) Group of a warrior and a boy. 244 (6273) Demeter. A door in the centre of the gallery on the right leads to other rooms. I. (6306)

Bust of the bearded Dionysus. 272 (6713) So-called banquet of Icarus—really Dionysus visiting a worshipper—(almost exact replicas in the Louvre, British Museum, etc.). II. 296 (6260) Head of Zeus. 294 (6035) Torso of Aphrodite. 293 Torso of a seated male statue—replica of the Ares Ludovisi (p. 240). III. 280 (6001) Farnese Hercules, found in 1540 in the Baths of Caracalla: he leans on his club and holds the apples of the Hesperides. 283 (6673) Marble Vase by Salpion of Athens, from Gaeta. Beyond Room III. we reach Room A, with four statues, 300–303 (6012–6015), after the groups set up by the kings of Pergamon after their repulse of the Gaulish invasion. IV. 251 (6017) Venus of Capua. 268 (6682) Persuasion of Helen, copied from a fine Greek original of the 4th cent. B.C. 269 (6019) Youthful Aphrodite from Capua. V. 253 (6022) Satyr and the infant Dionysus. VI. 260 (6002) The Farnese Bull, found in 1546 in the Baths of Caracalla, and restored under the direction of Michelangelo. It represents Amphion and Zethus punishing Dirce, who had ill-treated their mother Antiope, by binding her to the horns of a wild bull. 257 (6307) Dionysus and Eros. At the end of the gallery, in which is the Flora, is the Egyptian Collection, most of which is on a lower level. Beyond are two rooms containing terra-cottas; (427) Etruscan friezes found at Velletri; (435) Architectural fragments from the temple of Apollo at Metaponto, etc. 441 Cork models of the temples at Paestum—and two rooms devoted to the pre-historic collection. 461, 462 Objects from the Grotta di Pertosa, not far from Atēna (p. 45), Matera, etc; 463 from the pre-Hellenic period of Cumae, etc. Returning to the ground floor of the Museum we enter five rooms devoted to sculptures of no great importance: we may notice in the central room some fine candelabrum bases, reliefs, masks, and (560–5—formerly 6619, 6621, 6631, 6633, 6638, 6639) *oscilli*, or round discs with reliefs on each side, hung up as votive offerings. From this room we enter the corridor of the Coloured Sculptures, with works in coloured marble, etc. 665 (6278) Diana of the Ephesians, of alabaster, with the extremities of bronze. Crossing the vestibule we reach the corridor of the Greek Portraits. 1148 (6156) Bust of Archidamus II of Sparta (died 427 B.C.). 1147 (6126) Statue restored as Homer. 1144 (6150) Pyrrhus of Epirus. 1139 (6018) Statue of Aeschines. 1130 (6023) Bust of Homer, represented as blind. 1129 (6239) Double Herm of Herodotus and Thucydides. Busts of 1122 (6135) Euripides; 1121 (6140) Hesiod (?); 1119 (6413) Sophocles; 1118 (6415) Socrates; 1117 (6159) Antisthenes; 1116 (6130) Lysias; 1113 Fine headless Greek statue of an orator (?) recently found in Naples. In the centre of this corridor a door on the right leads to the five rooms of the Collection of Inscriptions. At the end of the corridor is the Portico of the Emperors. 1093 (6187) So-called Seneca. 1090 (6127) Chrysippus (?). 1089 (6128) Zeno. 1088 (6142) Posidonius. 1087 (6141) Greek general. 1084 (6025) Head wrongly called M. Brutus. We now come to many good Roman portraits of the Imperial period. 983 (6030) Statue of Antinous. 979 (6033) Bust of Caracalla. 977 (6029) Statue of a seated Roman matron. At the end of the corridor, 805 (5584) Bust of M. Claudius Marcellus, nephew of Augustus. 808 (126,170) Bronze statuette of Perseus (?) or Hermes (?), found at Pompeii in 1901. 810 (110,663) Lifelike bronze bust of L. Caecilius Jucundus, a Pompeian banker. On the W. of the portico of the Emperors is a series of eight rooms containing various sculptures, chiefly of the Roman period. I. Objects from the Temple of Isis at Pompeii. II. Objects from other Temples at Pompeii. 939 (6266) Large bust of Zeus, from the Temple of Jupiter.

III. Fragments of bronzes. 963 (110,127) Bust of Galba in silver. IV. 1005 (6066), 1007 (6068) Busts of Vespasian. 1010 (6061) Bust of Domitian. V. 999 (10,020) Mosaic of the Battle of Issus (B.C. 333), showing Alexander with a lance, and Darius in flight. (From the House of the Faun at Pompeii) (p. 180). 997 (6044) Statue of M. Claudius Marcellus. 994 (6038) Colossal bust of Julius Cæsar (?). VI. 1094 (6193) Bust of Livia (?). VII. Portraits of Emperors of the 2nd cent. A.D. Reliefs from the Temple of Hadrian at Rome, with figures of conquered provinces (p. 267). VIII. Roman portrait busts. Returning to the Portico of the Emperors, we traverse it and enter on the left at the bottom the Collection of Bronzes, undoubtedly the finest in the world. It is arranged in five rooms. I. 814 (5002) Dancing Faun (which gave its name to the house of the Faun at Pompeii). 815 (111,495) Satyr with wineskin. 816 (5001) Drunken Silenus, which supported a glass vase. 817 (5003?) Youthful Dionysus, in a reverie, one of the most beautiful of the bronzes (Praxitelean). II. 831 (5630) Apollo playing a lyre (which gave its name to the Casa del Citharista at Pompeii), a Greek original of the 5th cent. B.C. 832 (4997) Flying Victory. 834 (125,348) Ephebus, found at Pompeii in 1900 (Greek work of 5th cent. B.C., silvered over at Pompeii). III. This and the two next rooms contain the bronzes from Herculaneum, most of which were found in the so-called Villa Suburbana. 841 (5625) Seated Hermes. 843-847 (5604, 5605, 5619-21) So-called dancing girls. 850 (5608) Youthful archaic male head. 851 (5633) Fine head of a boy. 854 (4885) Copy of the head of the Doryphorus of Polycleitus, the finest extant. 857 (5618) Head of the bearded Dionysus. IV. Numerous statuettes from the Villa Suburbana. 879 (5616) So-called Seneca, a fine realistic head.

882 (5607) Bust (so-called Archytas). 883 (5634) So-called Scipio, probably a priest of an Oriental cult. 884 (5598) Bust of an Alexandrian lady. 888 (5596) Bust of a Hellenistic king. 889 (5600) Bust of Ptolemy II. Philadelphus (?). 890 (5590) Bust of Seleucus Nicator (?) 891 (4856) So-called Sappho. By the window. 893 (5647) Small bust of Demosthenes. 905-908 Frescoes from a villa at Boscoreale.

Returning to the Portico of the Emperors we pass to the left through a portico containing large bronzes, inscriptions, etc., to the entrance. (773-5, 782, 783 (formerly 5013, 5004, 4904, 5016, 5005), belonged to a quadriga dedicated to Nero at Herculaneum.)

The Entresol of the Museum now contains—on the left, the rooms of the officials of the Museum, and on the right, the collection of ancient Mural paintings from Herculaneum, Pompeii, etc.

CORRIDOR. 1260 (111,436) Jason and Pelias. I. 1272 (9008) Hercules and Telephus. 1273 (8999) Prophecy of Cassandra. 1274 (9110) Achilles at Scyros among the daughters of Lycomedes. 1277 (9105) Removal of Briseis from the tent of Achilles. 1278 (9112) Sacrifice of Iphigenia. 1279 (9109) Achilles and Chiron. 1280 (119,690) Departure of Chryseis. 1281 (9559) Marriage of Zeus and Hera. 1284 (116,085) Same subject as 1274. 1285 (114,322) Phædra. 1286 (9249) Mars and Venus. 1287 (111,440) Medea seated (a fragment) contemplating the murder of her children. 1288 (114,321) Same subject (complete). 1289 (9257) Punishment of Cupid. 1290 (109,751) Ulysses and Diomed carry off the Palladium from Troy. 1291 (114,320) Eros persuading Helen to favour Paris. 1292 (111,210) Laocoon. 1293 (111,476) Same subject as 1273. 1294 (111,474), 1295 (9001) Hercules and Nessus. 1298 (111,473) Musical contest between Pan and the Nymphs. 1300 (9049) Theseus

and the dead Minotaur. 1301-1306 (9560-4, 109,370) Six paintings on slabs of white marble. Struggle with a centaur: Latona and Niobe, with two girls playing at knucklebones in the foreground; warrior leaping from a chariot: Niobe; Silenus refreshed by the daughters of Pandion; tragic scene. II. 1307 (112,282) Mars and Venus. 1308 (112,283) Sleeping Bacchante. 1312 (111,439), 1314 (9111) Iphigenia in Tauris (the latter a fine painting). 1316 (8976) Medea meditating the murder of her children—a very fine figure—(cf. 1287, 1288). 1319 (8992) Hercules and Omphale. 1320 (111,441) Dido and Æneas. 1322 (9286) Bacchus and Ariadne in Naxos. 1325 (109,608) Marble statuette of Aphrodite—coloured.

CORRIDOR. 1342 (112,286) Vesuvius before the eruption of 79 A.D. 1343 (113,197) Judgment of Solomon. 1344 (112,222) Fight between Pompeians and Nucerines in the amphitheatre at Pompeii.

III. 1355 (9027) Admetus and Alcestis. 1359 (9000) Hercules and Omphale. 1364 (8998) Perseus and Andromeda. 1370 (9259) Hephaestus making the arms of Achilles, with Thetis watching him. 1372 (111,477) Medea and the daughters of Pelias. 1384 (9556) Io and Argus. 1388 (9026) Admetus and Alcestis. 1389 (9012) The boy Hercules and the Serpents. IV. 1401 (—) The Origin of Rome. 1403 (9180) Sale of Cupids. 1405 (9271), 1410 (9278) Bacchus and Ariadne. 1416 (8983), 1417 (8984) Polyphemus and Galatea: Polyphemus receiving a letter from Galatea. 1426 (8896) Phrixus and Helle. 1438-42 (9052, 9051, 115,396, 9047, 9046) Ariadne abandoned by Theseus. V. 1447 (9133) Centaurs, male and female. 1448 (9295), 1449 (9297) Bacchantes. 1456-1458 (9120, 9119, 9118) Satyrs as rope dancers. 1464 (9202) Marriage of Zephyrus and Chloris. VI. 1478 Small landscapes. 1479 (9058) Paquius Proculus and his wife.

From one of the back rooms a door leads into a reserved cabinet containing objects not suitable for exhibition.

Ascending the stairs to the First Floor we reach on the right the Sala dei Commestibili, containing eatables and dyes found at Pompeii, and a certain number of paintings, with scenes of banqueting, still-life, etc. 1813 (9974) is a pillar from the fulling establishment at Pompeii, showing the processes employed. Across the passage is the collection of small bronzes, arranged in seven rooms, consisting, in the main, of domestic utensils, decorative statuettes, etc. Stocks for punishment, found in the barracks; knucklebones and dice; ivory *tesserae*, used as counters in a round game. Mirrors, thimble, pot of rock-crystal, containing perfumes. Saucepans, pastry moulds, frame for cooking eggs, urn with two handles and lion's feet. Beds, weights and measures, fishing-tackle, pairs of compasses. Surgical instruments, bronze pens, bagpipes, ivory articles, cattle bells, and harness. By the exit door, gong, in the shape of a bronze bull, with a clapper for striking it. Kitchen brazier, in the form of a fortress, with battlements and towers. Cylindrical stove, with wrestlers on the upper handles. Boiler, with a semicircle beside it, in which the fire was lighted. Three safes, found empty. Sacrificial tripod, with arabesques and figures. Candelabrum, formed of a Corinthian column. Two baths. Laver, inlaid with silver, for ablutions in the Temple of Isis. Libation cups; jugs; pots; locks and keys; scythes and bill-hooks. Lamps, lanterns, and candelabra.

The centre of Room VII. is occupied by a cork model of the excavated city, on the scale of 1 to 100—admirably and correctly executed, and surrounded by a wooden railing which represents the outline of the ancient walls.

The unexcavated portion of the enclosure is here seen to be about $\frac{1}{4}$ th of the entire area, which recent excavations have perhaps reduced to about $\frac{1}{15}$ th, or $\frac{1}{8}$ th.

The central portion of the upper floor, immediately above the Vestibule, is occupied by the **Library**, which also extends over a good deal of the E. wing. Entrance free, from the door which opens on to the terrace outside the Museum. It contains 210,000 vols. and 7500 MSS. in various languages. The *Office of the Virgin* (15th cent.) has been named the *Flora*, on account of its illuminated flowers and foliage.

On the Second Floor are other rooms with various small objects. I. Majolica. II., III. Fine collection of ancient glass. IV. The beautiful Tazza Farnese of onyx, with fine reliefs; various objects in gold, of very beautiful work. V. Silver objects. VI. Paintings (archaic) from tombs at Paestum, and armour and weapons.

In VII. are the far-famed **Papyri**, discovered in a house buried 100 ft. below the garden of a convent at Resina in Jan. 1752. Nearly 3000 small black rolls, from 2 to 4 in. long by $\frac{1}{4}$ in. in diameter, are ranged in large cases. When first found they were mistaken for pieces of charcoal, and about half of them were thrown away. The difficulty of reading them appeared at first to be insuperable, but it was nevertheless overcome by the perseverance of Antonio Piaggi, a priest whose portrait now hangs in the room. He found the means of unrolling, and fixing upon a transparent membrane, these cylinders, which present little more consistency than paper charred by fire, but which a staff of experts are now employed in deciphering by scientific methods. Some of them have been published. The *wax tablets* are also interesting.

VIII. Antique Gems and Coins.

ROOMS IX.-XVI. Collection of Vases.—This has not yet been thoroughly rearranged, as the old cases, which have been retained, do not fit the new rooms. The official catalogue follows the order of the cases, and not that of the rooms. Case I. Primitive vases similar to those in the prehistoric collection. II. Campanian buccero (black ware). III.-VII. Archaic vases from Apulia. VIII. Geometric vases from Cumae. XII., XIII. Vases from Saticula (s. Agata di Goti), red clay, with white superposed (imitation of Attic vases). XIV., XV. Vases of the Cumaeen style; 1990 Apotheosis of Heracles; 2231 Ariadne preparing for her marriage with Dionysus. XVII., XVIII. Vases from Paestum, 2873 Heracles and the Hesperides, signed by Asteas (above case XIX. Phrixus and Helle, above Case XXVI. Cadmus slaying the dragon, both by the same artist). XIX.-XXIII. Vases from Lucania (XX., 2868 Sepulchral stele of Oedipus; 1755 Tomb of Agamemnon). XXIV.-XXXVII. Vases from Ruvo and Canosa (XXVII., 3231 Theft of the Palladium: Apollo and Marsyas; XXX., 2910 Diomedes seizing the horses of Rhesus). XXXIX. Vases from Gnathia—white, yellow, and red-brown on greenish metallic varnish.

Important colossal vases, of Italo-Greek manufacture, are scattered about the various rooms. 1956 (3254) Tomb of Patroclus; 1957 (3256) Battle of the Amazons, from Ruvo; 1958 (3222) The infernal regions; 1959 (3253) "Vase of the Persians"—ideal representation of the war with Darius (found with 1956 at Canosa).

XL.-LIV. Greek Vases. (XL. Protocorinthian. XLII. Panathenaic amphorae, given as prizes in the games at Athens). In the room containing these, in a case in the centre, 1971 (2422) Destruction of Troy, from Nola; 1974 (2419) Dionysiac scene. 1978 Vases with small figures in the round from

Canosa. The Cumæan collection and the Santangelo collection contain other interesting vases, etc., and the latter includes very fine coins, with many of Magna Græcia.

Picture Gallery.—I, II. Tapestries by *Bernhard van Orley* representing the Battle of Pavia, presented to Charles v in 1531. In I, 10 (4887) Horse's head in bronze (formerly attributed to *Donatello*, but antique). In II, 12 (10,509) Bronze tabernacle executed from a sketch of *Michel Angelo*. III. Several works by *Andrea da Salerno*. 40 (88,438, etc.) School of *M. Schongauer*, Triptych. 46 (10,516) 15th cent. bronze bust of Dante. IV. *Neapolitan Schools*, 16th and 17th cent. 4 (84,362) *Luca Giordano*, Descent from the Cross. 16 (84,387) *Finoglia*, Madonna and Child and S. Bruno. *L. Giordano*, 22 (84,407), Alexander II consecrating the Church at Monte Cassino; 25 (84,022) Madonna del Rosario; 29 (84,064) Venus and Cupid; *Mattia Preti* 34 (84,012), Fall of Satan; 47 (84,410) Plague of 1656; 54 (131,153) Belshazzar's Feast; 55 (84,413) Prodigal Son. 41 (84,398) *P. Novelli*, Judith and Holophernes. V. 23 *Ruoppolo*, Flowers and Fruit. 25 *Giordano*, Venus and Cupid. 43 (134,175) *Solimena*, Venus and Cupids. VI. 6 (83,809) *Polidoro da Caravaggio*, Christ bearing the Cross. 11 *Netherland - Neapolitan School*, Polyptych. 21 (83,998) *B. Luini*, Madonna and Child. 30 (84,166) *Sodoma*, Resurrection. 33 (84,017) *Pinturicchio*, Assumption of the Virgin. VII. *Guercino*, 21 (83,981) Mary Magdalen; 26 (84,133) S. Peter. 32 (84,129) *Caracci*, Satirical portrait of Michel Angelo da Caravaggio. 36 (84,030) *G. Reni*, Atalanta and Hippomenes. 41 (84,141) *Caracci*, Rinaldo and Armida. 49 (83,870) *B. Schedoni*, S. Sebastian. 58 (15,507) The Farnese casket, with six beautifully cut stones and gold and silver ornamentation. VIII. 8 (83,984)

Caracci, Pietà. *Sassoferrato*, 37 (83,772) Holy Family. 41 (83,790) Adoration of the Shepherds; 70 (10,520) 16th cent. statuette of Hercules strangling the Serpents. IX. 1 etc. (83,911, etc.) *Canaletto*, Views in Venice. 7, 8, 10-12 *Pannini*, Views in Rome. 23 (10,524) *Giambologna*, Rape of the Sabines (bronze group). XI. 1 (83,999) *L. Costa*, Portrait. 5 (83,915) *Dosso Dossi*, Madonna and Child with S. Jerome. 8 (84,009) *Ortolano*, Descent from the Cross. 17 (83,881) *Gir. Mazzola*, Holy Family. *Fil. Mazzola*, 22 (84,184) Burial of Christ; 26 (84,199) Adoration of the Infant Christ. XII. *Correggio*, 1 (83,972) Betrothal of S. Catherine; 2 (83,969) Madonna and Child (so-called Zingarella). 18 (84,024) *Fr. Mazzola* ("Il Parmegianino") Portrait of Anthea. XIII. 1 (83,912) *Bassano*, Portrait of a lady. 2 (83,948) *D. Theotocopoli*, Portrait of Giulio Clovio, the Miniaturist. *Titian*, 5 (83,971) Danae; 6 (84,019) Magdalene; 8 (84,594) Portrait of Charles v.; 9 (83,919) Alessandro Farnese; 10 (83,983) Cardinal Pietro Bembo; 14 (83,924) Pier Luigi Farnese; 16 (83,921) Paul III and his Nephews; 17 (83,974) Paul III; 20 (83,977) Philip II. 11 (84,011) *Palma Vecchio*, Holy Family. XIV. *Raphael*, 1 (84,004) Card. Alessandro Farnese; 3 (83,783) Madonna del Passeggio (copy—original at Ellesmere House, London). 5 (84,002) Leo X (copy by *Andrea del Sarto*). *Sebastiano del Piombo*, 8 (83,968) Holy Family; 9 (84,039) Clement VII. 10 (83,993) *Marcello Venusti*, Copy of Michel Angelo's Last Judgment in its original condition. 11 (83,988) *Giulio Romano*, Madonna with the Cat. 12 (84,000) *Salviati*, Portrait of Tebaldeo. 17 (84,005) *Raphael* (?), Madonna del divino amore. XV. 1 (84,198) *Filippino Lippi* (?), Annunciation. 2 (84,193) *Botticelli*, Virgin and Child. 3 (83,778) *Pier di Cosimo*, 5 (84,188) *Lor. di Credi*, Madonnas. 7 (84,186) *Masolino*, Assumption. 8 (125,489) *Masaccio*,





Crucifixion. 10 (84,195) *Masolino*, Foundation of S. M. della Neve. 20 (84,487) *L. Lotto*, Portrait of Bernardo Rossi. 21 (83,964) *Mantegna*, Portrait of Francesco Gonzaga. 22 (83,932) *Moretto*, Ecce Homo. 23 (83,902) *A. Vivarini*. 25 (83,906) *B. Vivarini*, Madonna and Saints. 30 (83,946) *Mantegna*, S. Euphemia. 32 (83,956) *L. Lotto*, Virgin and Child with Saints. 33 (83,990) *G. Bellini*, Transfiguration. XVI. Works by *Solimena*, *de Mura*, etc. XVII. *Ribera*, 6 (83,979) S. Jerome at the Last Trump; 13 God the Father; 24 (84,042) *Silenus*. XVIII. 8 (83,967) *Salvator Rosa*, Jesus among the Scribes. XIX. 5 (84,015), 3 (83,768) *Claude Lorraine*, Landscapes. 7 (84,527) *A. Van Dyck*, Crucifixion. 6 (84,564) *De Keyser*, Portrait. 16 (84,048) Copy from *Velasquez* (in the Prado at Madrid), The Drinker. XXI. 11 (83,982) *P. P. Rubens*, Head of a Monk. 19 (84,484) etc. *H. met de Bles*, Landscapes. XXII. 8 (84,490) *P. Brueghel*, The Blind leading the Blind. 12 (84,469) *Jakob Kornelisz*, Adoration of the Infant Jesus. 14 (84,451) *Konrad Witz*, Holy Family in a Gothic Church. XXIV. Small Renaissance bronzes, medallions, etc.

From the Museum the *Strada S. Teresa* begins to ascend to the ($\frac{1}{4}$ m.) *Ponte della Sanità*. Beyond the bridge the *Strada S. Gennaro* on the left leads in another $\frac{1}{2}$ hr. to the Church of **S. Gennaro**, behind which are the CATACOMBS (Adm. 1 fr.), dating from the 1st cent. of the Christian era. They contain niched galleries and chambers for burial and devotion, and are very interesting. Pictures and decorations still exist, but most of the mural tablets and inscriptions have been removed to the Museum.

From the *Ponte della Sanità*, the *Strada Nuova di Capodimonte* ascends in a straight direction to the ($\frac{1}{2}$ m.) *Tondo di Capodimonte*, whence it is a climb on foot of 7 or 8 min. to the **Palazzo Reale**.

(Ticket of admission at the Royal Palace in the town, p. 139.) The Palace possesses no great antiquity nor historic association, being less than 150 years old, but the GARDENS are very pleasing and afford magnificent views. Within the building is the MUSEO DI CAPODIMONTE (Adm. 1 fr.), containing a number of third-rate pictures and an important Collection of Armour. The *Porcelain* from the Capodimonte works, with its quaintly coloured figures raised on a white ground, is of great interest and beauty.

The **Castel S. Elmo** (875 ft.), which towers so conspicuously above the lower town of Naples, encloses within its walls a FORT, now used as a Military Prison, and the Carthusian Monastery of S. MARTINO. The fort is inaccessible to visitors, but the Monastery, with its sumptuous Church, its interesting Museum, and its magnificent views, is one of the important sights of Naples. S. Martino is best reached from Naples by carriage direct; there is a funicular railway from the Corso Principe Amedeo, near the higher range of hotels but a long distance from those on the shore, while the station at the upper end of it is quite half a mile from the Fort. A different tariff of cab fares exists, and the cabmen are more extortionate than even in the city.

Open daily 10 to 4; adm. 1 fr. Sun. 10 to 1, free. (On Sun. the church is closed.) In a room to the rt. of the Entrance Court is the State Barge of Charles III, and the State Coach wherein Victor Emmanuel and Garibaldi entered the city in 1860. A room to the left of the court contains the PRESEPE, a representation of the Birth at Bethlehem, with numerous figures in every variety of national costume.

The **Church** is more remarkable for the richness of its decoration than for its works of art. The best of its paintings are by *Stanzioni*

and *Ribera* (Spagnoletto). In the Treasury is a fine Descent from the Cross, by the latter artist.

The MUSEUM contains objects in glass, ivory, porcelain, and silver; vestments, furniture, and miscellaneous curiosities. The wax figure of Padre Rocco is a lifelike curiosity. There is also a large Collection of Majolica, and some silk embroidery.

From the CLOISTER, which has sixty columns of white marble, a corridor leads to the **Belvedere**, the finest point of view obtainable of the city and the bay.

The **Collina di Posilipo** is the high ridge which shuts in the Bay of Naples to the west, and is traversed throughout its entire length by a carriage road commanding magnificent views. Starting from the *Villa Nazionale*, the road ascends the hill by the *Via Tasso*, past the *International Hospital*, to the *Trattoria Pallino*, and ascends, under the new name of *Strada Patrizi*, through the village of *Posilipo*, ultimately joining the *Strada Nuova* or New Road from Naples, and proceeding past the *Villa Sans Souci* to the **Belvedere**. The view over the Bay of Pozzuoli to *Baia*, *Misenum*, and the islands of *Procida* and *Ischia* is very beautiful. Immediately at the foot of the hill is the little island of *Nisida*; at the foot of the hill close by the sea are the remains of *Pausilypon*, the *Villa of Pollio*, whence the locality takes its name. From this point one of two routes may be taken to Naples—(a) By the *Strada Nuova* past the *Villa Thalberg* and the tram terminus, enjoying the whole way views of the city and the curve of the bay in the direction of *Vesuvius*, *Castellammare*, and *Sorrento*. (b) By continuing along the shore to *Bagnoli*, a small Neapolitan watering-place at the W. end of the *Grotta di Posilipo*. 1 m. N. of the village is the celebrated *Grotta del Cane*, a small cellar excavated in the base

of a hill, from the floor and sides of which fumes of carbonic acid gas are constantly escaping. The fumes being most powerful close to the floor, a dog or other animal is soon overcome by breathing them, and a wretched dog is kept in readiness for the cruel and vulgar experiment, on the consent of the inhuman visitor (50 c.). Just beyond the Grotto are the *Stufe di S. Germano*, where hot vapour baths are provided for invalids. They lie at the S. end of the *Lago d'Agnano*, a drained lake of volcanic origin.

Hill of Posilipo on foot (recommended). From the Hotel *Britannique* the *Via Tasso* ascends immediately on the rt. In $\frac{1}{2}$ hr. we reach the *Ristorante Pallino*, 100 yds. above which the road from the *Vomero* falls in on the rt. Still ascending between walls, the *Villa Stella* (*Dazio* boundary) is reached in 10 min. Here on the rt. opens out a fine view of *Nisida* and *Capo Miseno*, with *Ischia* in the background. The road now slightly descends, walls again interrupting the view, until the (10 min.) *Ristorante Promessi Sposi*, where a magnificent prospect is enjoyed over the plain below. Lift from the *Grotta Nuova* (see below). To the rt. rises *Camaldoli*; in front, *Ischia*; to the left, the hill of *Posilipo*; in a straight line towards the sea run the road and railway after issuing from the *Grotta di Posilipo*, above which we stand. The road now passes through the long village street of *Strato*, beyond which is gained a different view of *Camaldoli* and its cliffs. Further on to the rt. (25 min.), a superb view of *Vesuvius* on the left, with the long line of bright houses at its foot, and to the rt. of it the promontory of *Sorrento*, and *Capri*. About 3 min. further, the Gulf of *Posilipo* is again seen on the rt. The long rectangular green plot of ground below is the *Poligono*, or Military Parade Ground. The road now descends, and in 15 min. divides. We continue to the rt.,

pass on the left the *Villa Sans Souci*, and reach in 20 min. the *Rotonda*, commanding a good view of *Nisida* and *Bagnoli*, to which the road descends in 20 min. more.

Returning to the (20 min.) junction of the roads, we pass in 10 min. a turning on the rt., which descends to the *Capo Posilipo*. 10 min. further rises a large Mausoleum on the left, built for himself by Barone Schilizzi, in the style of an Egyptian tomb, with a dome, at the cost of 2 million francs. Below on the rt. is the *Villa Rivalta*, in a beautiful situation. In 15 min. we pass on the left the *Villa Piscione*, with an inscription (1883) stating that it was inhabited by Garibaldi. Several large and popular restaurants are passed on either side of the road, as we descend to the (25 min.) level of the sea. 15 min. further is the Grand Hotel, at the W. end of the *Villa Nazionale*. (Time, 3½ hrs.)

The pedestrian or cyclist is strongly advised to make this excursion in the above order—first, because the grand views over the plain towards Pozzuoli come thus suddenly as a surprise, and secondly, because in descending towards Naples the beautiful bay and its coast-line is always in front of the traveller.

The *Grotta Nuova di Posilipo* is the tunnel which threads the promontory of Posilipo, through which the tram and the roadway run. The ancient grotto lies a little to the S.

This remarkable tunnel, which is 2270 ft. in length, from 21 to 22 ft. wide, and from 25 to 50 ft. in height, dates from the time of Nero, or possibly from an earlier period. It was enlarged in the 15th cent., and has been several times repaired. About half-way through, on the S. side, is a lift ascending to the top of the hill (see above).

Still finer is the neighbouring *Grotta di Sejano*, cut through the Hill of Posilipo in the 1st cent. B.C. It is nearly 1000 yds. in length.

Near the entrance is a staircase cut in the rock, which leads to the reputed *TOMB OF VIRGIL*. The tomb consists of a chamber about 15 ft. square, with two windows. Ten niches on the sides were intended for cinerary urns. Virgil, who had a villa near this spot, where he wrote the *Eclogues* and *Georgics*, died at Brundisium B.C. 19. He was buried at Naples, at his own request, and though writers differ as to the exact position of his burial-place, the weight of the evidence is in favour of the supposition that the tomb now shown once contained the ashes of the poet.

Mantua me genuit, Calabri rapuere,
tenet nunc

Parthenope; cecini pascua, rura,
duces.

The excursion to *Pozzuoli*, the Lake of *Avernus*, *Baia*, *Misenum*, and *Cumae* may be accomplished with a carriage and pair of horses at the cost of 25 fr. for the day. More economically, the traveller may take the steam tramway from *La Torretta*, behind the Grand Hotel, or the railway from the *Stazione Cumana*. A guide is unnecessary, except to protect his employer from the importunities of other guides and touts, who throng visitors all along the road at every stopping-place.

POZZUOLI (12,000).

Is a town of Greek origin, colonised by the Romans under the name of *Puteoli*. In ancient times it was a great seaport and mart, and a rendezvous for merchants from Sicily and Greece. Under the Roman Empire, indeed, it was the most important commercial harbour in Italy. From it is named the volcanic earth (*pozzolana*) used as a constituent of concrete both here and in Rome. Its prosperity declined after the fall of the Empire. It was partially destroyed in the 11th cent. by an eruption of the *Solfatara*. In the 16th cent. an eruption, by which Monte Nuovo was formed, compelled the abandon-

ment of the city. Pozzuoli now presents few evidences of its former prosperity. It was here that St. Paul remained three days on his way to Rome.

The **Cathedral** stands on the site, and is in part built with the materials, of a temple to Augustus.

The long pier, remains of which may be seen stretching across the bay, has an historic interest as the probable landing-place of St. Paul.

About $\frac{1}{2}$ hr. N.E. of the town rises the **Solfatara** (Adm. 50 c.), the crater of a not yet extinct volcano; well worth a visit; there is a strange hollowness underfoot, which shows the thinness of the crust, and the locality possesses all the attributes of a volcanic crater. At places are small holes in the ground in which gurgling springs of boiling water may be heard; in other places sulphurous fumes issue from the base or sides of the crater. Here the guide will introduce a torch for the purpose of converting the fumes into flames; at nighttime fire is visible without artificial kindling.

On returning to Pozzuoli, a street diverging to the rt. from the little Church of the *Deipara* leads in a few minutes to the AMPHITHEATRE, less ruined than the Colosseum at Rome, but not so complete as the amphitheatre at Verona; in some ways, however, it is more interesting than either. The building has three rows of arches surrounded by an external court, and four entrances; the canals by which water was introduced into the arena for naval tournaments are in a state of excellent preservation, as also are the dismal cells in which were confined the prisoners who were to fight in the arena. The alleys by which the animals were brought from their dens may also be inspected.

Here, according to tradition, St. Januarius and his companions were thrown to the wild beasts, which refused to devour them. Nero himself is also said to have fought in this arena. The amphitheatre

has been considerably freed from the volcanic stones and ashes which fell upon it at the last eruption of the Solfatara, but many of the cells and dens are still encumbered.

At the W. extremity of the town are the ruins of the so-called temple of Serapis (really a macellum—cf. p. 178). The building consists of a quadrilateral atrium surrounded by chambers, with a circular building in the centre. The court, which is 140 ft. long and 120 ft. wide, was surrounded by a portico with 48 columns. These ruins were for ages covered up. In 1750 three upright columns were discovered projecting above the surface, and Charles III ordered them to be disinterred. In doing so the remainder of the edifice was discovered. The three columns are each 40 ft. long, and of a single block. It is evident from their appearance that, for nearly half their length, they have for ages been immersed in water, proving that the shore of the bay must have been alternately depressed and elevated. The names of *Tempio di Nettuno* and *Tempio delle Ninfe* are given to scattered ruins under the water, west of the Temple of Serapis.

The present surface of the temple is exactly at sea-level, whereas the base of the column stands in five feet of salt water; to a height of 8 ft. above the present ground-level are evidences on the columns of the sea having reached so far. In spite of subsidence and the rising of the ground, the columns have, however, maintained their verticality.

Those who have not driven from Naples may engage a cab at Pozzuoli (first hour, 1.50; each succeeding hour, 1 fr.) and drive to Baia. On the right are passed some considerable ruins, a portion of them being called the *House of Cicero*, but they have all been buried by volcanic débris. Opposite, on the left, is the Government factory of Armstrong, Mitchell, & Co.; and further on to the rt. is **Monte Nuovo**, a natural curiosity thrown up by

volcanic action in one night on 30th Sept. 1538. The hill is worth ascending in order to observe the singularity of its formation. From its W. foot a road leads to the ($\frac{3}{4}$ m.) *Lago Averno*, the ancient *Lacus Avernus*, a picturesque sheet of water, 2 miles in circumference, which occupies the bottom of a crater, and is surrounded by a wood of chestnut trees, vines, and orange trees. Its depth is about 200 ft. Its Latin name (*Avernus*) signifies that no bird could fly across it and live. At the present time it is the haunt of wild ducks, and is stocked with fish. Hannibal came to it to sacrifice to Pluto. It is from this locality that Virgil made Aeneas descend to the infernal regions (*facilis descensus Avernus*).

The *Grotto of the Sibyl*, on the southern border of the lake, is the poetical name given to one of the tunnels which Agrippa caused to be cut, to put the lake in communication with the cities of Cumae and Baiae. It is pretended that this is the grotto of which Virgil speaks in the sixth book of the *Aeneid*. A fine ruin of a bath or nymphaeum exists on its E. side (called the Temple of Apollo).

The *Lacus Lucrinus*, between Avernus and the sea, now a narrow marsh, was celebrated in ancient times for its oysters, which are now cultivated once more.

From the Lake of Avernus the *Grotta della Pace*, a tunnel, $\frac{1}{2}$ m. long, dating back to Imperial days, brings the visitor in 20 min. to Cumae (see p. 154). Beyond the tunnel a road on the rt. leads, in a few minutes, to the **Arco Felice**, a brick archway 63 ft. high.

Returning to the carriage road, which skirts the *Lago Lucrino*, running between the railway and the sea, we pass the so-called *Baths of Nero* and, rounding the promontory, enter **Baia**, beautifully situated on its bay. (*Trattoria Vittoria*, close to the Station.)

When the Roman Empire was in

its greatest splendour, the beauty of its situation, the fineness of the surrounding scenery, and the excellence of its mineral springs, made Baiae such a favourite resort of the Roman nobles, that for want of space for their baths and villas they encroached on the sea. Julius Caesar, Piso, Pompey, Marius, and others, had country houses here. Horace preferred Baiae to all other places in the world. Seneca warned everyone who desired to maintain dominion over himself to avoid this watering-place. The ruins, still standing on the desolate coast, or rising from the sea, are now the only evidence of its former magnificence.

The remains of three supposed **TEMPLES**—really baths or nymphaea, all circular domed structures—as well as the remains of a few *thermae*, or warm baths, still attract the attention of archaeologists. The surrounding country is covered with the ruins of Roman villas, sepulchral monuments, and other buildings. The carriage road goes on to (2 m.) **Bacoli**, the ancient *Bauli*, where several eminent Romans had sea-side residences. On the summit of the hill, 10 min. above the little village, is the **Piscina Mirabilis**, a reservoir excavated in the hill, which supplied the Roman fleet with water. It is 230 ft. long by 80 ft. broad, and its massive roof of masonry is supported by 48 columns. The roof is nearly entire. It is entered by stairs of 40 steps at each end.

Beyond the *Piscina Mirabilis* a road crossing a bridge over the narrow gulf which separates the two basins of the harbour, leads in $\frac{1}{2}$ hr. to the village of *Miseno*, whence the **Capo Miseno** (300 ft.) may be ascended in $\frac{3}{4}$ hr. It commands one of the most attractive views in the vicinity of Naples. Owing to risings and depressions of the ground, large salt-water lakes and marshes lie in every direction. Here, under Augustus, a large naval harbour was con-

structed, serving for the Roman fleet on this coast, while Ravenna was the corresponding port on the Adriatic.

The island of Procida is not far distant, and the mingling of land and water, with the background of the lofty volcanic hills on the one side, the Bay of Naples and the distant island of Capri on the other side, are most striking.

In returning to Naples, the *Lago di Fusaro* may be reached on foot in $\frac{3}{4}$ hr. About the same distance further N. is **Cumae**, the most ancient Greek colony in Italy. From the site of its Acropolis may be gained a beautiful view. A long barrier of sand stretches N. and S. at the traveller's feet, with a fringe of evergreen oak and brushwood. To the rt. are the heights above Formia, to the left Ischia, while immediately behind is seen the Arco Felice, piercing the hill. A road leads from Cumae through this arch to (5 m.) *Pozzuoli*, where the tramway or train may be taken to (8 m.) *Naples*.

Camaldoli (1475 ft.), the highest summit on the W. side of Naples, may be reached on foot (6 hrs. there and back), with a donkey, or by carriage (5 hrs.) The pedestrian follows the Via Tasso and Strada di Belvedere to *Antignano* (see Plan), or takes the rope railway to the *Rione Vomero*, and after $\frac{1}{4}$ hr. (from Antignano) turns to the left. Further on will be seen some officers of the *Dazio*, for collecting the local tax on eatables brought into the city. After about 100 yds. our path turns to the left, passes under a viaduct, and then bears to the rt. for $\frac{1}{4}$ hr. Beyond a group of houses it ascends sharply to the rt., and in $\frac{1}{2}$ hr. reaches the monastery wall. $\frac{5}{8}$ min. further is the entrance gateway.

The monastery is not of very old foundation (1585), and has no architectural interest whatever, but the view from the summit of the precipice on which it stands is one of the finest in Italy. Ladies may

not enter the enclosure, but may enjoy a similar prospect from a point outside, which the driver or donkey-boy will indicate.

Ascent of Vesuvius.—A whole day should be devoted to this important excursion, though travellers pressed for time may obtain a glimpse of the ruins at Herculaneum on the way. Most persons, especially when ladies are of the party, place themselves in the hands of Messrs. Cook & Son, from whom full particulars may be obtained at their office in the Via dei Martiri. The cost is 18.10 fr., including electric tramway to Pugliano and railway, and the visitor is spared the importunities of guides and touts. If, however, it is desired to ascend the mountain independently, a good road ascends from Resina, at which place there is an office with a fixed tariff for guides and horses. Good walkers will find the ascent quite easy, though occasionally steep.

The present writer has made the ascent three times in $3\frac{1}{2}$ to 4 hrs., alone or with one companion, at no greater cost than the price of his railway ticket to Portici or Pompeii, and a franc for a bottle of white Vesuvian wine upon the mountain. This cannot now be done except from the side towards Pompeii, as the municipal authorities have made the employment of a guide from the upper station or from Resina compulsory. Tariff for each person, 2.50 fr. These charges are extra, and have nothing to do with any arrangements made by Messrs. Cook. Attempts at extortion, therefore, or acts of incivility, should either be reported directly to the authorities at Resina, or (if application for redress is made to Messrs. Cook) should be accompanied by such specific details and substantiated by such evidence as will enable the travelling agency to deal with the case satisfactorily. It should be clearly understood that Messrs. Cook have no authority over the municipal guides whatever,

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and that they cannot interfere for the protection of their tourists upon insufficient grounds. Their responsibility is strictly limited to the journey from Naples to the upper station, by carriage and rail.

The only place where caution is necessary is at the margin of the crater itself. The guides are apt to take visitors through dense volumes of sulphurous smoke, which might easily be avoided, to impress the credulous with the difficulty of the undertaking, and to enlist their sympathies for an extra gratuity.

Vesuvius is an isolated mountain, rising about 4000 ft. above the sea. The height varies with the direction and force of each eruption. The N.E. side is called *Monte Somma*, the highest point of which, *Punta del Nasone*, is 3730 ft. in height. A deep valley, the *Atrio del Cavallo*, separates the two summits. It should be remembered that Vesuvius did not exist in classical times, and that *Monte Somma*, not Vesuvius, was the source of the eruption of A.D. 79, which overwhelmed Pompeii. The precise date of the formation of Vesuvius is not known. Some indications are found of eruptions in the years 472 and 512. Vesuvius remained in repose between 1500 and 1631. During this interval, in 1538, the *Monte Nuovo*, near Pozzuoli, was formed. Mount Aetna, on the other hand, was in activity during this period. Braccini, who visited Vesuvius a little before the eruption of 1631, gave an interesting description of it as follows:—"The volcano was $3\frac{1}{2}$ miles in circumference, and about 1000 paces deep; its sides were covered with brushwood, and at the base was a plain in which cattle were pastured." On Dec. 16, 1631, seven currents of lava burst forth at once, and overwhelmed several villages at the foot of the mountain. Resina, partly built upon the site of Herculaneum, was consumed by the burning torrent. The inundations of mud were not less destructive than those of the

lava itself. For such is the abundance of rain, owing to the mass of vapours ejected into the atmosphere, that it precipitates itself along the sides of the cone in actual torrents, charged with a fine impalpable volcanic dust, which, carrying with them fine ashes, acquire a consistence sufficient to justify the name given to them by Lyell, of "aqueous lavas." It is believed that 4000 persons perished in this catastrophe.

Between 1751 and 1872 no less than 33 severe eruptions are recorded, since which period there have been ejected streams of lava reaching to the foot of the cone, but no eruption at all like those of previous years.

In Nov. 1867, after having been quiet for nearly six years, Vesuvius again became active, and has so continued, more or less, almost to the present time. On Nov. 17 in that year a considerable eruption took place. On March 11 and 12, 1868, the walls of the crater became red with heat, and a fresh torrent of lava overflowed in a northerly direction. Showers of stones, etc., were thrown up to a great height, and parts of Naples, Pozzuoli, and other places 10 m. distant were covered with fine volcanic dust. In the preceding January, Resina and Torre del Greco were seriously threatened by streams of lava, which, however, turned aside from them, and subsided amongst other deposits. The grand spectacle attracted crowds of visitors to Naples. The eruption of April 1872 resulted in very little loss of life, and in no very serious destruction of property. The last eruption in 1906 has considerably modified the form of the mountain, having destroyed the upper part of the cone, the outline of which was considerably more graceful. A good deal of damage was done, and in some of the villages near Vesuvius the loss of life was serious, while the whole of Naples was covered with the dust.

NARNI (5200). Rte. 74.

A hill town of Umbria, finely placed on cliffs above the *Nera*, is the ancient fortress of *Nequinum* (1089 ft.), and its river in Roman times was the *Nar*. The 13th cent. **Cathedral** has been sadly modernised, but retains some fine marble sculptures, a good wooden statue of S. Antony by *Vecchietta*, and portions of its Cosmatesque pavement. In the Town Hall are some antiquities worth notice, and a very remarkable Coronation of the Virgin, by *Dom. Ghirlandajo*. The old castle is now a prison. There are some Gothic buildings also.

NEPI (3000).

Is a very old Etruscan city, with some remains of its original tufa walls, on which the mediaeval fortifications were erected. The town enjoys a beautiful situation, and has an interesting Cathedral with an ancient crypt. The ruined castle, by *Antonio da Sangallo, the Elder* (1499) is picturesque. The Palazzo Municipale is a good Renaissance building. $3\frac{1}{2}$ m. N.E. on the way to Civita Castellana, on the edge of a picturesque ravine, is the church of S. Elia, with remains of an 8th cent. pulpit and frescoes of the 11th cent.

NERVI (6300). Rte. 68.

English Church Service at the Eden Hotel.

Visitors' Tax.— $1\frac{1}{2}$ fr. a week for maintenance of sea-walks, open-air music, etc. Physicians are exempt.

A favourite winter resort on the Italian Riviera, is charmingly situated among groves of oranges, palms, and olives, and is a good centre for many delightful excursions by sea and land. There are several handsome villas of the Genoese nobility, surrounded by beautiful grounds, among which the *Villa Croce* and the *Villa Gropallo* are especially attractive. About 2 m. E. of the town, accessible by winding carriage road with fine

views, is the Church of *S. Ilario* (640 ft.), where a picturesque fête is held on the 14th Jan. A good mule-path ascends thence in $\frac{3}{4}$ hr. to the summit of *Monte Giugo* (1585 ft.). N.W. of the town rises *Monte Moro* (1345 ft.), easily ascended in 1 hr. Nervi enjoys a mean winter temperature of 51° Fahr., and has the advantage of being free from dust. It is much frequented by Germans.

NOCERA (1350). Rtes. 84, 92, 95.

In Umbria, is worth a visit for the sake of a remarkable painting in its Cathedral by *Niccolò da Foligno*. Near the town are some important springs of mineral water. The water is sold all over Italy.

NOLA (12,000). Rte. 94.

A very ancient city, famous for its Vases, specimens of which adorn many of the Museums of Europe. Here died the Emp. Augustus, and his father Octavius. Church bells are said to have been invented here, by Paulinus, bishop of the see in 420, and their Italian name (*Campana*) is usually derived from the district of the *Campania* in which they were first employed. Nola was the birthplace of Giordano Bruno, the free-thinking Dominican, who was burnt as a heretic in Rome (1660). Here also was born Giovanni da Nola the sculptor, whose works may be seen in several Neapolitan churches.

NORCIA (3000).

The ancient *Nursia*, situated among hills, 29 m. from Spoleto, whence it may be reached by motor omnibus in $3\frac{1}{2}$ hours, was the birthplace of St. Benedict and his sister S. Scholastica, and retains some portions of its ancient walls. In the Necropolis outside the city have been discovered many interesting tombs. The road goes on across the Forca Caunapine (5060 ft.) to (40 m.) Ascoli Piceno, commanding splendid views of the Apennines.

NOVARA (44,000). Rtes. 1, 6, 19-23.

Is situated on an eminence above the plain of the *Terdoppio*. The **Duomo**, in the Early Lombard style, contains some fine frescoes and paintings. At the 3rd altar on the rt. is the Marriage of St. Catharine, by *G. Ferrari*; and in the Sacristy, the Adoration of the Magi, by *Lanini*; and the Last Supper, by *Cesare da Sesto*.

The *Baptistry* is a Romanesque circular building, supported by Corinthian columns of white marble, in the recesses between which are groups in plaster, representing the scenes of the Passion.

The Church of **San Gaudenzio**, built about 1570 by *Tibaldi*, is a magnificent building. It contains a fine painting by *Gaudenzio Ferrari*, in a handsome frame. The lofty belfry may be ascended for the view. The dome (396 ft. high) was added by *Antonelli* in 1875-78 (cf. p. 310).

Novara was the scene of a battle fought in 1849 between the Austrians and the Piedmontese, in which the latter were defeated by Radetzky. This defeat led to the abdication of Carlo Alberto.

OLEVANO (4600).

A town of ancient origin (as its polygonal walls show) in a most picturesque situation, commanding magnificent views. No place in the vicinity of Rome is more generally frequented by artists. An object of interest here is the *Serpentara*, a beautiful oak wood, which German artists have subscribed to rescue from annihilation, and have placed under the protection of their nation. Olevano is 10 m. from *Subiaco*, and about the same distance from *Palestrina*. The road to the latter place passes near *Genazzano* (1225 ft.) another extremely picturesque village, with a Pilgrimage Church much frequented by the neighbouring peasantry.

ORTA (1000). Rtes. 20, 24.

A little town on the beautiful lake of the same name, lies at the foot of the **SACRO MONTE D'ORTA** (1315 ft.), a celebrated place of pilgrimage. The various chapels on the ascent contain spirited groups in terra-cotta, illustrating the history of St. Francis of Assisi. From the tower on the summit is gained a magnificent view.

Opposite the quay is the little ISLAND OF S. GIULIO (small boat 1 fr. 50 c.), with an interesting church, containing frescoes, reliefs, old columns, and an ancient pulpit. In the Sacristy is a beautiful Holy Family, by *Gaudenzio Ferrari*. From Orta to Baveno or Stresa, over the *Monte Mottarone*, is a walk of 8 hrs.

ORVIETO (8200). Rte. 73.

Is probably identical with *Vol-sinii*, one of the twelve Etruscan cities, which was destroyed by the Romans in B.C. 280 and transferred to **Bolsena** (*Volsinii Novi*). Another town, however, arose on the old site under the name of *Urbs Vetus* (hence the modern name). It is situated on an isolated rock in a position of great natural strength, with a magnificent view. In the large necropolis, below the town, many Etruscan tombs may easily be visited. During the Middle Ages it was a frequent resort of the Popes, who took refuge in the fortress when Rome proved too disturbed a place of residence. The great attraction of the city, the Cathedral, owes its origin to the "Miracle of Bolsena," where a doubting priest was convinced of the truth of the doctrine of transubstantiation by the appearance of drops of blood on the consecrated Host. This miracle forms the subject of a celebrated fresco by *Raphael* in the Vatican at Rome (pp. 65, 249). In commemoration of this event the Festival of Corpus Domini was instituted, and the Cathedral of Orvieto was founded. The town is also celebrated for its

sweet white wine, which has been esteemed for many centuries.

A cable tramway, in correspondence with the trains, ascends the hill from the railway station to the town, which may also be reached by the carriage road. The principal street is the *Corso*, running from E. to W. From this on the left, the *Via del Duomo* leads to the *Piazza S. Maria*, in which is the **Cathedral**, one of the most remarkable specimens of Gothic architecture in Italy. It was begun about 1285 and it was consecrated less than 20 years later. Work was continued upon it for 300 years; and the edifice, with its sculptures, frescoes, mosaics, and its stained glass, exhibits a record of the progress of mediæval art. The most remarkable portions are the famous sculptured front by *Lorenzo Mai-tani* of Siena and others, and the paintings of the **CAPPELLA NUOVA** (powerful frescoes by *Luca Signorelli*, representing Anti-Christ, the Resurrection, the Last Judgment, and Hell). In the left transept the bloodstained chalice-cloth (corporale) of Bolsena is preserved in a splendid silver reliquary by *Ugolino di Vieri*. In the left aisle is a marble font of 1402-7, and in the nave to the right a holy water basin of 1451-56. In the choir are altars by *Sammicheli* of Verona with reliefs by *Mosca*. In the recently restored Gothic Palazzo dei Papi is the Museo Civico with an Etruscan collection, and some mediæval statues, paintings, and works of art, also two drawings for the façade of the cathedral. Close by is the Palazzo Faina, with an Etruscan collection. S. Andrea, S. Giovenale, and the Palazzo del Popolo are Romanesque buildings.

The Church of **S. Domenico** has a remarkable tomb of 1282, by *Arnolfo di Cambio*.

One of the curiosities of Orvieto is the **Pozzo di S. Patrizio**, a well with a spiral staircase dug in the rock, and dating from 1527. It stands below the **Fortress**, which

has been converted into a public garden with an amphitheatre, and commands an extensive view over the valley of the *Paglia* and the *Tiber*.

OSTIA (p. 287). Rte. 83.

OTRANTO (2300). Rte. 97.

In Apulia, was the *Hydrus* of the Greeks and the *Hydruntum* of the Romans. The Turks destroyed it utterly in 1480, and it is now little better than a village. The **Castle**, a picturesque object with massive walls and two round towers, commands from its ramparts an extensive view. The **Cathedral**, built up of old materials, has a very singular and interesting mosaic of men, animals, and other figures on its pavement. Below is a large *Crypt*, with many ancient columns. S. Pietro is a Byzantine building with frescoes. Being the easternmost town in Italy, Otranto is the point of departure for several important submarine cables. In ancient times it was frequently used as a place of embarkation for Epirus.

PADUA (81,000). Rtes, 42, 54, 55, 64.

There is a second railway stat. for the tramway to *Piave*, *Bagnoli*, and *Venice*, near the Church of S. *Sofia*, on the N.E. side of the town.

Caffè Pedrocchi, a handsome building.

Cabs.—75 c. the course; 1.50 the hour.

Tramway from the Station to Porta S. Croce, at the S. end of the town.

Post Office.—S. corner of the Piazza Cavour.

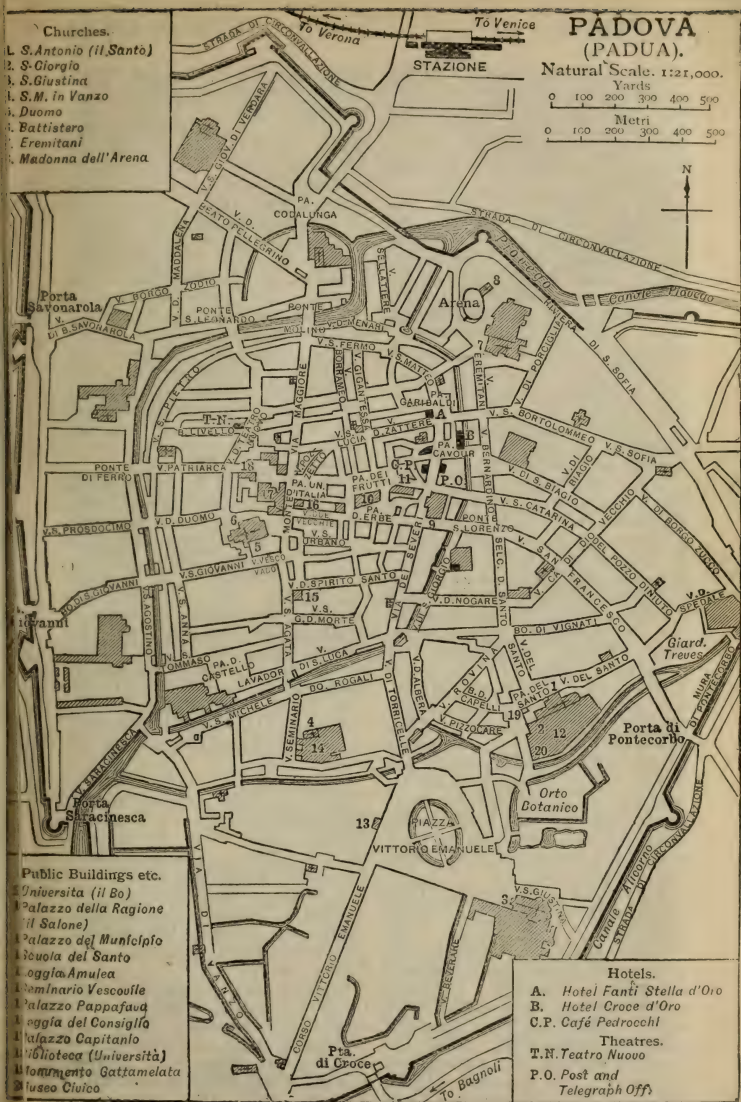
Is the oldest city in the north of Italy. Its foundation was ascribed by Virgil to Antenor. In 1274 a marble sarcophagus was discovered by some workmen while digging the foundations of a hospital; it contained a skeleton holding a sword, which bore an inscription, supposed to identify the tomb as

Churches.

1. S. Antonio (il Santò)
2. S. Giorgio
3. S. Giustina
4. S.M. in Vanzo
5. Duomo
6. Battistero
7. Eremitani
8. Madonna dell'Arena

PADOVA (PADUA).

Natural Scale. 1:21,000.
Yards
0 100 200 300 400 500
Metri
0 100 200 300 400 500



Public Buildings etc.

- Universita (il Bo)
- Palazzo della Ragione (il Salone)
- Palazzo del Municipio
- Scuola del Santo
- Loggia Amulea
- Laminario Vescovile
- Palazzo Pappafava
- Loggia del Consiglio
- Palazzo Capitanlo
- Biblioteca (Università)
- Monumento Gattamelata
- Museo Civico

Hotels.

- A. Hotel Fanti Stella d'Oro
- B. Hotel Croce d'Oro
- C.P. Café Pedrocchi

Theatres.

- T.N. Teatro Nuovo
- P.O. Post and Telegraph Off.

that of Antenor. It was removed to the Church of San Lorenzo, since destroyed, and now stands beneath a canopy of brick in front of the *House of Dante*, on the *Ponte S. Lorenzo*. The sarcophagus is clearly mediaeval.

The University of Padua was celebrated as early as the 13th cent., especially as a school of law and medicine. It is still famous for the latter faculty, and for the admission of women to its courses. The **Palace of the University**, called *Il Bo* (the Ox), from the sign, as it is supposed, of the inn which formerly occupied its site, has a very handsome court, adorned with armorial bearings. There is here an anatomical theatre, an excellent collection of objects of natural history, and a collection of bronzes.

One of the most interesting buildings of Padua is the **Palazzo della Ragione** (1172-1219), extending along one side of the market-place. It is generally called *Il Salone*, from its large hall. It is said to have been built on the plan of a palace in India, which the architect, an Augustinian friar named Frate Giovanni, had brought over from that country. The great hall is 267 ft. long, 89 wide, and 78 high. The walls are covered with paintings, in 319 compartments. At one end is the tombstone of a freedman of the gens *Livia*, to which the historian Livy, a native of Padua, belonged. In the hall is a large wooden horse, copied by Donatello from the horses of St. Mark at Venice as a model for his statue of Gattamelata (see below).

The Church of S. ANTONIO, built in the 13th and early part of the 14th cent., has six cupolas. The W. front has three pointed arches, with a niche containing a statue of the saint; above it is a portico of pointed arches, surmounted by a turret. There are two beautiful octagonal bell-towers. Over the door is a fresco of SS. Antony and Bernardino, by Mantegna (1452). The form of the church is a Latin

cross. It is 380 ft. long, and 180 ft. wide between the extremities of the transepts, and 123 ft. high. In the N. transept is the **Cappella del Santo**. It is illuminated day and night with golden lamps and silver candlesticks and candelabra, and adorned with reliefs representing the life and miracles of St. Antony. It was commenced in 1500, and finished in 1553. The **Cappella S. Felice**, on the other side of the church, has good frescoes by Altichiero and Avanzi. On the left of the altar is a magnificent bronze candelabrum. The high altar by Donatello was restored in 1895. This church contains several handsome tombs. There are some valuable relics in the *Sanctuary*, and in the *Cloisters* are many ancient monuments.

The **Scuola del Santo**, on the S. side of the Piazza, contains some noteworthy frescoes, including several by Titian, who resided in Padua for a short time. In the adjacent **Cappella di S. Giorgio** are frescoes by Altichiero and Avanzi, representing the story of S. Lucia, St. Catharine, and St. George. In front of the church stands the equestrian **Statue of Gattamelata**, by Donatello (1453).

To the rt. is the MUSEO CIVICO, containing a Library of 10,000 vols., the Municipal Archives, and (on the first floor) the

Pinacoteca. Francesco Morone, Virgin and Child. Marco Basaiti, Virgin and Child with SS. Peter and George. Boccaccino, Virgin and Child with SS. Lucia and Catharine. Romanino, Virgin and Child, with four saints. There are also collections of smaller objects, antiquities, etc. Below, in the cloisters, are architectural fragments of a Roman temple.

Crossing two bridges, we reach the very beautiful **Botanical Garden** (1545)—the oldest in Europe, containing many rare specimens of semi-tropical vegetation. Further S. is the **Piazza Vittorio Emanuele**, formerly called the *Prato della*

Valle, a large oval space surrounded by statues of distinguished inhabitants, and others who studied at the university; among these are Petrarch, Tasso, Galileo, Ariosto, and Livy. The *Loggia Amulea*, on the W. side of the oval, is occupied by the judges at the popular Horse-races held here on the 12th June.

Standing back from the Piazza is the Church of **S. Giustina**, a 16th cent. building approached by a grand flight of steps. At the high altar is the Martyrdom of the Saint, by *Paolo Veronese*. The choir stalls are beautifully carved with Scripture subjects by *Campagnola* (1560). A door to the rt. of the high altar leads to the OLD CHOIR, which has admirably inlaid stalls of 1448.

A short distance N.W. of the Piazza Vitt. Emanuele is the *Seminario Vescovile*, or College of Ecclesiastical Students, with the Church of **S. M. in Vanzo** attached to it as a chapel. Over the high altar is a good painting by *Mantegna*.

The Via Seminario leads hence into the Via S. Agata, in which on the rt. is the **Palazzo Pappafava**, containing a most remarkable, if not distinguished bit of sculpture. It is a group of falling angels, hewn out of a huge block of marble. The patience required in the construction of such a work must have been well-nigh infinite. Michael is represented as driving the rebellious spirits down into Hell, while Lucifer from below is waving them upward.

The **Cathedral**, a little further N., is a late Renaissance building of no architectural interest, with some handsome vessels and remarkable miniatures in its Treasury. The ancient Baptistry on the N. side has frescoes of 1380.

In the N.E. quarter of the town, not far from the two principal hotels, are the two most important buildings in Padua. The Augustinian Church of the **Eremitani**, a museum of painting and sculpture. Several of the tombs are worth attention,

but the most important works of art are the frescoes of *Mantegna* in the Chapel of SS. CHRISTOPHER AND JAMES (1460). Close to this church is the **Madonna dell'Arena** (so called from the ancient amphitheatre within the circuit of which it is situated), containing a series of frescoes by *Giotto* of the highest interest. The series above is of the life of the Virgin; that below, the life of Christ (notice especially the Ascension). Below are the Virtues and Vices in monochrome.

PAESTUM. The excursion to Paestum may be made from *Naples*, *Cava*, or *Salerno*, in one day. Those who desire more time there may find tolerable night quarters at Agropoli. In autumn, owing to the malaria, it is not well to remain there towards sunset; but in spring there is no danger. (See Rtes. 95 and 96.)

Paestum was founded by a colony of Greeks from Sybaris, about B.C. 600, and was called before the Roman times, *Poseidonia* (city of Poseidon, the Roman *Neptune*). Besides considerable remains of the Greek town walls and an amphitheatre, its remains include three Doric temples, which have remained standing for some 2400 years in this now wild and solitary place. The most remarkable is the so-called **Temple of Poseidon**, one of the finest examples of genius manifested by the Greeks in architecture. It forms from east to west a parallelogram of 190 ft. by 83 ft., including the steps, and has six columns on each front, and twelve on the sides, counting those of the angles. These 36 columns, of the Doric order, elevated upon three steps, surround the temple. They are 7 ft. 6 in. in diameter at their lower part, and 14 ft. 8 in. high, by which an effect of greater massiveness than that of the Parthenon, and of the temple of Theseus at Athens, is produced. They have no base, are fluted and conical, the upper diameter being one-third

less than the lower; an excessive diminution, as the difference in the temples at Athens is but two-ninths. They are formed of five or six cylinders of variable heights, and are perfectly jointed. The building probably dates from about B.C. 500. The smaller columns of the interior, which supported the roof, are in two orders. The pediments are perfectly preserved.

To the S. rises a still older **Temple**, whose dedication is not known. It measures 180 ft. by 80 ft., and has 50 columns of travertine—9 at each end and 16 along each side. This temple was double, being divided into two portions by a row of columns in the middle.

Further N. is a small **Temple of Ceres**, or perhaps of *Vesta*. Its length is 105 ft., its breadth 45 ft., and its number of columns 30. In recent excavations near the temple of Neptune, some remains of Roman buildings have been discovered.

PALESTRINA (7000). Rte. 82.

This city, the ancient *Praeneste*, was the birthplace in 1524 of the composer Giov. Pierluigi, surnamed *Palestrina*. It occupies the site of an enormous temple to Fortuna, which was built against the side of the hill, in terraces one above another. Remains of the temple exist at various levels, and include the remains of a basilica on the level of the cathedral, a very fine mosaic pavement, with fish in the sea, and another, in the Palazzo Barberini, with Nile scenes. After the destruction of the city by Sulla (82 B.C.), it was rebuilt in the lower ground below, on the site of the ancient necropolis (cf. p. 268). Considerable remains of the town walls of polygonal work also exist. A local archaeological society conducts excavations. From the citadel, now called *Castel S. Pietro* (2485 ft.), is gained a magnificent view.

PARMA (48,500). Rtes. 42, 47, 60, 61.

Caffè Cavour.

Post Office in the Piazza della Prefettura.

Cabs.—1 fr. the course, daytime; 1.25 fr. at night. 2 fr. for one hour daytime; 2.50 fr. at night. After first hour 1.50 fr. daytime, and 2 fr. at night. Luggage 25 c. extra.

On the *Parma*, a tributary of the Po, is a city of very ancient origin. Remains of a pile dwelling (*terramare*) of the bronze age have been found on the site of Parma; but it was probably founded in 183 B.C. by M. Aemilius, the constructor of the great *Via Aemilia*, which at the present time bisects the city in the form of a modern street. In the Middle Ages Parma rose to some importance under its dukes, who espoused the cause of the Guelphs. At the present day it has lost all its appearance of antiquity. It has fairly good streets and some manufactories, producing among other things the cheese called *Parmesan*. The city is known in art as the home of Antonio Allegri, who takes his name from his birthplace, the village of Correggio, and it is here that the best works of that painter may be seen.

The **PIAZZA GRANDE** is the central point of the town, and near it in the direction of the station is the Church of **S. Maria della Steccata**, in the form of a Greek cross and surmounted by a fine spherical dome. It contains frescoes by *Parmigianino*, and three 16th cent. tombs.

Further N. is the *Piazza della Prefettura*, from which a street leads E. to the **Cathedral**, an exceedingly beautiful church of red Verona marble in the Lombard style, commenced in 1058 and finished two centuries later. The central doorway is adorned with huge marble lions, one holding down a bull and the other a serpent, and the two side doors have crouching lions of smaller size. There is one campanile on the right of the façade, and the foundations of another on

the left. The interior is elaborately frescoed. At the E. end is a raised choir, with a crypt beneath it supported by marble columns. In the former are good stalls, and in the latter sepulchral monuments. Over the church rises an octagonal dome, adorned with a masterly but damaged Assumption by *Correggio*, best seen from the rt. side of the altar.

Close by the Cathedral is the octagonal **Baptistery** (1196-1270), of red Verona marble, ornamented with tiers of columns. Its doorways are richly sculptured with Biblical and allegorical subjects, and a series of reliefs runs round the building, at the base of the tower, representing various animals. Within are important frescoes of the 13th and 14th centuries, between the windows of the vault. In the centre is a *Font* of 1294, and there are some inlaid *Stalls* of 1493. All the children born in Parma are brought here to be baptized.

The Church of **S. Giovanni Evangelista**, formerly Benedictine, has some terra-cotta works by *Antonio Begarelli* of Modena (1560), and some remarkable frescoes on the ceiling of the dome by *Correggio*.

To the W. of the Piazza della Prefettura, near the river, stands the **PALAZZO DELLA PILOTTA**, containing various collections open to visitors. In the entresol is the **Museum of Antiquities** (10 to 4, 1 fr.), with coins, the bronze *Tabula Alimentaria* of Trajan, marble statues, bronze statuettes, terra-cotta, and jewellery—chiefly from excavations at Velleia, near Piacenza. Further on, Etruscan, Egyptian, and pre-historic antiquities.

On the first floor is the **Picture Gallery**. II. 371 *Giulio Romano* (after a sketch by Raphael), Christ in glory. III. 2 Colossal statues in basalt, from the Palatine (p. 217). 360, 361 *Cima*, Madonnas. IV.-VI. *Francia*, 130 Madonna in glory; 359 Holy Family. 50 *C. Caselli*, Madonna with SS. Hilary and John the Baptist. 118, 149, etc. *A. Caracci*,

Copies of *Correggio's* frescoes in S. Giovanni Evangelista. X. 300 *A. Mor*, Alex. Farnese. XII. 302 *Seb. del Piombo*, Clement VII and a cardinal. 355 *Holbein the younger*, Erasmus. XVII. *Correggio*, 1 (350) Madonna della Scodella; XVIII. *id.* 2 (758) Annunciation (fresco from the church of the SS. Annunziata—much injured). XIX. *id.* 3 (31) Madonna della Scala (fresco); 4 (351) Madonna with S. Jerome and Mary Magdalene. XXI. *id.* 5 (352) Descent from the Cross; 6 (353) Martyrdom of SS. Placidus, Flavia, Eutychius, and Victorinus (or “of S. Placidus and others”). There is also a fine collection of engravings formed by Zani.

On the same floor is the **Library**, containing upwards of 200,000 vols. and a large number of exceedingly valuable MSS., Oriental and Italian. Here also is the **Teatro Farnese** (50 c.), a tasteful little building, in the style of *Palladio*; and here was situated the famous printing press of Bodoni (1766 *et seq.*).

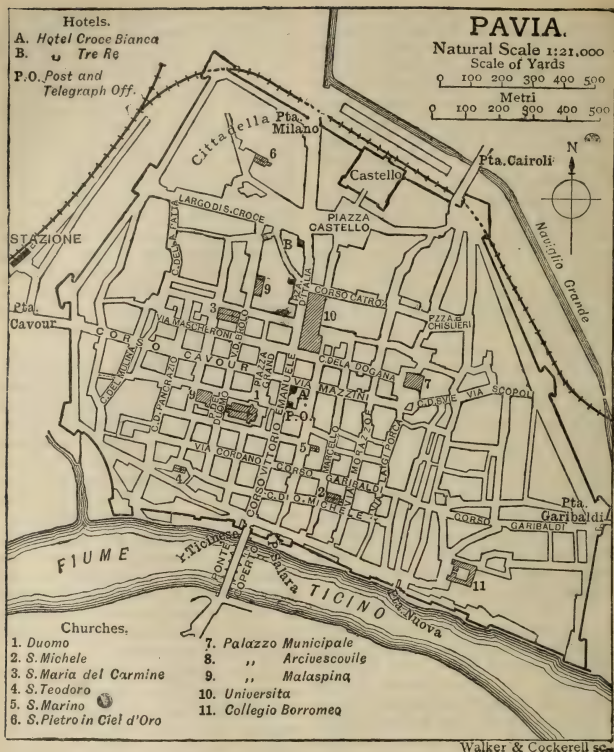
The **Convento di S. Paolo**, formerly belonging to Benedictine nuns, is now attached to the Museum (50 c.). In the **CAMERA DI S. PAOLO** are some excellent frescoes of cupids and mythological subjects by *Correggio*.

The **Giardino Pubblico**, connected with the Museum by a bridge, the Ponte Verde (of Roman origin), over the river Parma, is a very attractive garden. At its N.E. corner is the **PALAZZO DEL GIARDINO**, adorned with frescoes by *Agostino Caracci* and others. A **Promenade**, on the line of the old fortifications, encircles the town.

PAVIA (34,000). Rtes. 18, 22, 33, 51, 60, 64.

The ancient *Ticinum*, is situated on the left bank of the *Ticino* just above its confluence with the Po.

The **Cathedral**, a large building of the Early Renaissance period, with a modern dome, is not architecturally interesting. Close by is the huge Torre Maggiore (256 ft.).



San Pietro in Ciel d'Oro, a 12th century church, with a good Romanesque façade and an octagonal dome, contains the wonderful **ARCA DI S. AGOSTINO**, executed in 1362 by *Matteo* and *Bonino da Campiglione*. Below is the effigy of the saint, surrounded by distinguished members of his Order. Above are various sculptures and reliefs, comprising altogether nearly 300 figures in white marble. The chief mourners are **S. Monica**, **St. Augustine's** mother, and three Doctors of the

Latin Church, SS. Gregory, Ambrose, and Jerome.

S. Michele, a Romanesque church of the 11th cent., has a front covered with sculpture of the most extraordinary and grotesque description. The choir is raised upon a semi-crypt, and has a piece of very ancient pavement. The capitals of the nave are richly carved, and on its massive piers are some remains of ancient frescoes.

S. M. del Carmine is a beautiful Gothic church of brick, dating from

the 14th cent. S. Francesco has a fine 13th cent. brick façade. Close by are S. Maria di Campanova, designed by Bramante, and three slender mediaeval brick towers. In the **Palazzo Malaspina** is a small *Picture Gallery*. We may note 112 *C. Crivelli*, Napkin of S. Veronica. 68 *A. da Messina*, Portrait. 68 *Luini*, Female figure (fresco fragment). There is a large collection of engravings and other *objets d'art*. The *University* is very ancient as a school of law, but the present foundation is not older than about 1390. It is an imposing building with fine quadrangles, containing various monuments, including some 14th cent. tombstones.

PERUGIA (20,000). Rtes. 73, 74, 77.

Electric tramway in 25 min., 50 c., meets all trains.

Caffè Baduel and *C. Trasimeno*, both in the Corso.

Post and Telegraph Office.—In the Via Baglioni.

English Church Service in the Hotel Brufani.

Physician.—*Dr. Ruata*, speaks English perfectly.

Carriage to Assisi, 18 fr.; two horses (desirable), 30 fr. Motor omnibus to Todi (3 hrs.). Fixed tariff for shorter drives.

Was a powerful member of the Etruscan League, and is now the chief town of the province and an archbishop's see. The Etruscan walls are in places surmounted by mediaeval work. As in other ancient sites of Italy, blocks from the Etruscan walls have been removed to supply material for the construction of subsequent buildings. The *Corso*, or main street, is broad and lined with shops and cafés, but behind it and on the slopes below it is a labyrinth of picturesque and winding mediaeval roadways, with arches spanning them at unexpected points. The older streets are steep, and sometimes are mere flights of steps, accessible only to foot-passengers or to mules. The traveller whose

time is limited may obtain a good idea of this characteristic feature of Perugia by turning down the hill from the main street to the Porta S. Susanna.

The **Cathedral** is a mixture of the Gothic and Roman styles, with an ornate exterior, the pillars of the porticoes resting on lions and griffins. The interior consists of a nave and aisles with groined roof. There is some good inlaid woodwork in the choir. In the rt. transept is a statue of Innocent III, over a sarcophagus containing the remains of that pope and of two others. On the rt. is the **WINTER CHOIR**, with a fine painting of the Virgin and four Saints by *Luca Signorelli*. The railed chapel of S. **BERNARDINO** has a Descent from the Cross, by *Baroccio*, and a beautiful stained-glass window. In the opposite chapel of the left aisle is kept the *Santo Anello* (the Virgin's Wedding-ring), which is the greatest relic of the city.

Immediately outside the Cathedral is a large Fountain by *Nic. and Giov. Pisano* and *Arn. di Cambio*. It consists of three basins, the two lower in marble and the uppermost in bronze. The reliefs on its 24 sides are illustrative of Biblical history, Sciences, and the Arts. From the basin in the centre rise three nymphs supported by as many griffins. In the Piazza to the N.E. of the Cathedral is a statue in bronze of Julius III, by *Vincenzo Danti* (1555).

Opposite the fountain is the extensive pile of buildings known as the **Palazzo del Municipio**, dating from the 13th cent., with a bronze lion and griffin over the doorway. Here was held in 1907 a remarkably interesting exhibition of Umbrian art. Within are the municipal offices, a public library, and on the third floor the **Pinacoteca Vannucci**.

Open, June to August, 10 to 4; August to June, 9 to 3 (adm. 1 fr.). Feast Days, 9 to 1, free.

1. Primitives. 6. *Margaritone*,

Crucifixion. 14-16. *Meo da Siena*, Madonna and Saints. II. Hall adorned with frescoes by *Benedetto Bonfigli*, representing scenes from the life of St. Louis, together with the Martyrdom and Burial of S. Ercolano. III. Frescoes of the 14th cent. from the ruined church of S. Elizabeth of Hungary. IV. Photographs, copies, etc., of pictures formerly at Perugia. V. 14th cent. pictures of the Sienese School, *Taddeo Bartoli*; 18 Descent of the Holy Ghost; 21 S. Francis with the three vices under his feet, and four other saints; 23 Madonna and Saints; 24 S. Peter. VI. 15th cent. pictures: 1 *Domenico Bartoli*, 5 *M. da Gualdo*; 12 *Lello da Velletri*; 16 *Gentile da Fabriano*; 18, 19-24 *G. Boccati da Camerino*, Madonnas with Saints; 20 Predella of 19. Frieze by *T. di Arcangelo* of Cortona, Exploits of Braccio Fortebracci. VII. 1-18 Fragments of a large altarpiece by *Fra Angelico*; 19 *Piero della Francesca*; 20 *Benozzo Gozzoli* (1445 A.D.); 22 *L. Signorelli*, Madonnas and Saints. VIII. *Ben. Bonfigli*, 1 Adoration of the Magi; 8 Annunciation; 5 Madonna; 6 S. Paul and S. Peter Martyr (painted with B. Caporali); 3 S. Peter and S. Catherine. IX. *Ben. Bonfigli*, Banner of S. Bernardino da Siena; 2-7, 9, 17, Angels; *Bart. Caporali*, 8 Christ and Madonna in glory (fresco, 1469); 10 (?) Banner of the Annunziata; 16 *B. Bonfigli*, Madonna and Saints. X. *Bernardino di Mariotto*. 1, 3 Madonnas; 6 Marriage of S. Catherine; 8-16 *Fiorenzo di Lorenzo*, frescoes. XI. 16th cent. frescoes from the hall of the Casa Pontani. XII. *Fiorenzo di Lorenzo*. 1 Altarpiece in four parts; 4 Birth of Christ; 5 Predella of the last; 6 Adoration of the Magi; 7 style of *Mantegna*, Madonna; 19 (*Perugino*) Coronation of the Virgin (the other side is XIV., 22); 21 *F. di Lorenzo*, Madonna enthroned; 25 Pietà. XIII. The same. 1 Tabernacle; 2-9 Miracles of S. Bernardino. XIV. *Perugino*, 2 S.

Sebastian (1518); 5-21 Fragments of an altarpiece from S. Agostino; 22 Background, with the Virgin, Mary Magdalene, SS. Francis and John, to a carved wooden crucifix; 23 Archangel. XV. *Perugino* 1 S. Jerome; 2 Madonna blessing a confraternity; 3 S. John Baptist and other Saints; 4 Pietà; 5 S. Jerome and S. Mary Magdalene. XVI. Works by *Berto di Giovanni*, *Gianicola Manni*, and of the School of *Perugino*. XVII. *Pinturicchio*; 1 Large altarpiece; 3 S. Augustine (banner); 5 *Perugino* (?) Transfiguration; 6 Predella; 9 Madonna and Angels (Perugia in the background). School of *Raphael* 8, 11 Fragments of the Entombment in the Galleria Borghese at Rome; 14 Madonna; *Eusebio di S. Giorgio*, 10 Madonna; 12 Adoration of the Magi; *Spagna* 17 Madonna (fresco); 19 Madonna enthroned. XVIII. School of *Perugino*; 38 *Alfani* Madonna (after a drawing in the Museo Wicar at Lille ascribed to *Raphael*.) XXII. Illuminated MSS.

The **Collegio del Cambio**, or *Hall of the Bankers*, contains the best work of *Perugino* in Perugia. The walls are covered with frescoes of famous men in Greek and Roman history, having allegorical figures above them, and with Prophets, Sibyls, and a beautiful Nativity. The tarsia work of the stalls, by *Dom. del Tasso* and *Antonio di Mercatello*, is extremely beautiful. In the adjoining chapel is an altarpiece by *Giannicola Manni*. These frescoes should be seen in the morning before 11, and on a clear day.

The *Piazza del Sopramuro* derives its name from the vaults below it, constructed to fill the space between the eminences on which the cathedral and the fortress are placed. It contains two palaces, the *Tribunale del Circondario* and the *Tribunale di Appello*.

The upper part of the *Porta Marzia* has been removed from its original position, which is shown in a fresco in Room II. of the Palazzo Comunale, and built into the

E. wall of the height below the *Prefettura*.

From the Piazza Danti by the Cathedral a short ascent through narrow streets on the rt. leads to the College of **S. Severo** (small fee), in which is the first independent work of *Raphael*. The fresco represents the Trinity with seven saints below, and bears an inscription to the effect that Raphael executed it A.D. 1505; the figures below are by *Perugino* (1521). Raphael's work has been terribly spoiled, and some of the most important figures have been entirely obliterated. The restorer has already been at work, and designs for replacing the obliterated figures now hang on the walls of the chapel.

Descending from the Piazza Danti towards the left, we soon reach the so-called **Arco di Augusto**, a town gate with an inscription of the Roman period—Noach. At the top, on the E. side, is a pretty Renaissance *Loggia*.

From the Arch the Corso Garibaldi leads N. in 15 min. to the *Porta S. Angelo*, a fine mediaeval gate (passing S. Agostino, with good stalls by *Baccio d'Agnolo* of 1502-3), beyond which is a pleasing view. Just within the gate on the rt. is the round Church of **S. Angelo**, a very ancient building with 16 columns, formerly surrounded with a second colonnade (see *S. Pietro*).

The ascent by a wide flight of steps from the Arco di Augusto leads up to a small Piazza, from which a remarkably good view is obtained of the N. part of the city and the country beyond.

From the middle of the Corso the narrow Via dei Priori descends to the (10 min.) Church of *S. Francesco*, a Gothic building for which Raphael painted the celebrated Entombment, now in the Villa Borghese at Rome. Close by on the left is the Chapel of **S. Bernardino**, with a beautiful front in marble by *Agostino di Antonio di Duccio* (1460). The

angels and other figures in low relief are exquisitely carved.

Passing *S. Francesco* on the left, a view is obtained of an extensive building on the opposite side of the valley. This is the **University**, containing an important *Museum of Antiquities* (open daily 10-12; 1 fr.). The Etruscan vases and terra-cottas, with other objects from tombs in the vicinity, are highly interesting. There are also many ecclesiastical curiosities, and some valuable enamels, reliefs, and coins.

The Corso Cavour leads S.E., and passes on the left the Church of **S. Domenico**, a Gothic building of about 1300, altered in 1614. Its E. window, the largest in Italy which is filled with coloured glass, was executed by *Fra Bartolommeo* of Perugia in 1441. In the left transept is the fine monument of Pope Benedict XI (*not by Giov. Pisano*). It is pretended that the pope was poisoned, but there are documents in the Cathedral Library which prove that he died a natural death in 1304. His pontifical robes, which he left to the church, are also preserved here.

Further on in the same street is the *Porta S. Pietro*, with decorations by the sculptor of the front at S. Bernardino. Beyond it, in a straight direction, is the Church of **S. Pietro dei Cassinensi**, so called because it was attached to a large and important Monastery of Benedictines, whose headquarters are at *Monte Cassino*. The monastic buildings now serve as an Agricultural College.

The church was erected about A.D. 1000 by *Pietro Vincioli*, and has ancient columns brought from S. Angelo, a richly-gilded flat coffered ceiling, and some very beautiful choir stalls by the brothers *Stefano* and *Damiano*, Dominican friars of Bergamo (1535). The nave and aisles form a perfect museum of pictures, several of which are copies by *Sassoferrato*, *Pontormo*, and others. In the Sacristy are five small figures of Saints by *Perugino*,

belonging to his large Ascension now in the Museum at Lyons. The custodian displays a fine and sudden view by opening a door at the extreme end of the Choir. In the left aisle is a Pietà with Saints, by *A. di Baldassare*; a marble altar with reliefs, by *Mino da Fiesole*; a good Adoration of the Magi, by *A. Doni*, and a Pietà, copied from *Perugino*.

Close to S. Pietro is a *Public Garden*, commanding a fine view. The Church of *S. Costanzo*, immediately below it, was restored in 1890 by Leo XIII, in memory of his long episcopate at Perugia. At the same time he promoted the see to the dignity of an archbishopric.

The *Lunatic Asylum*, outside the Porta di S. Margherita, is admirably conducted, and is well worth a visit from those who are interested in such institutions.

3 m. from Perugia, on the high road to Assisi, is the **Sepolcro dei Volunni**, one of the most interesting of Etruscan tombs. The custodian lives at the Villa Baglioni, on the other side of the railway (50 c.). The symmetrical disposition of the objects proves that the tomb must have been arranged as a museum at a very early date, when Roman relics were mixed up with Etruscan. It was rediscovered in 1840. A mile further is the station of *S. Giovanni*, from which the pedestrian may return to Perugia by train. The tomb may also be visited on the way to Assisi by carriage, or on the return.

PESARO (14,800). Rte. 83.

A seaport on the Adriatic, the Roman *Pisaurum*, is celebrated for its 16th cent. maiolica, specimens of which are highly valued in museums. Gioacchino Rossini, the composer, was born here 29th Feb. 1792.

Following the street which leads from the city gate, we pass on the right the Church of *S. Domenico*, with its fine doorway. Nearly opposite, on the left, rises the extensive *Prefettura* (1450-1510),

the former ducal palace. Further on are the old Cathedral, and the Palazzo Mosca, with a valuable collection of pictures, faience, etc., belonging to the town, both in the Via Rossini.

Nearly opposite the Prefettura, at the E. corner of the large Piazza, is the Church of *S. Francesco*, now the **Cathedral**. It has a Gothic doorway, and a dark but once beautiful painting by *Giov. Bellini* at the first altar on the left.

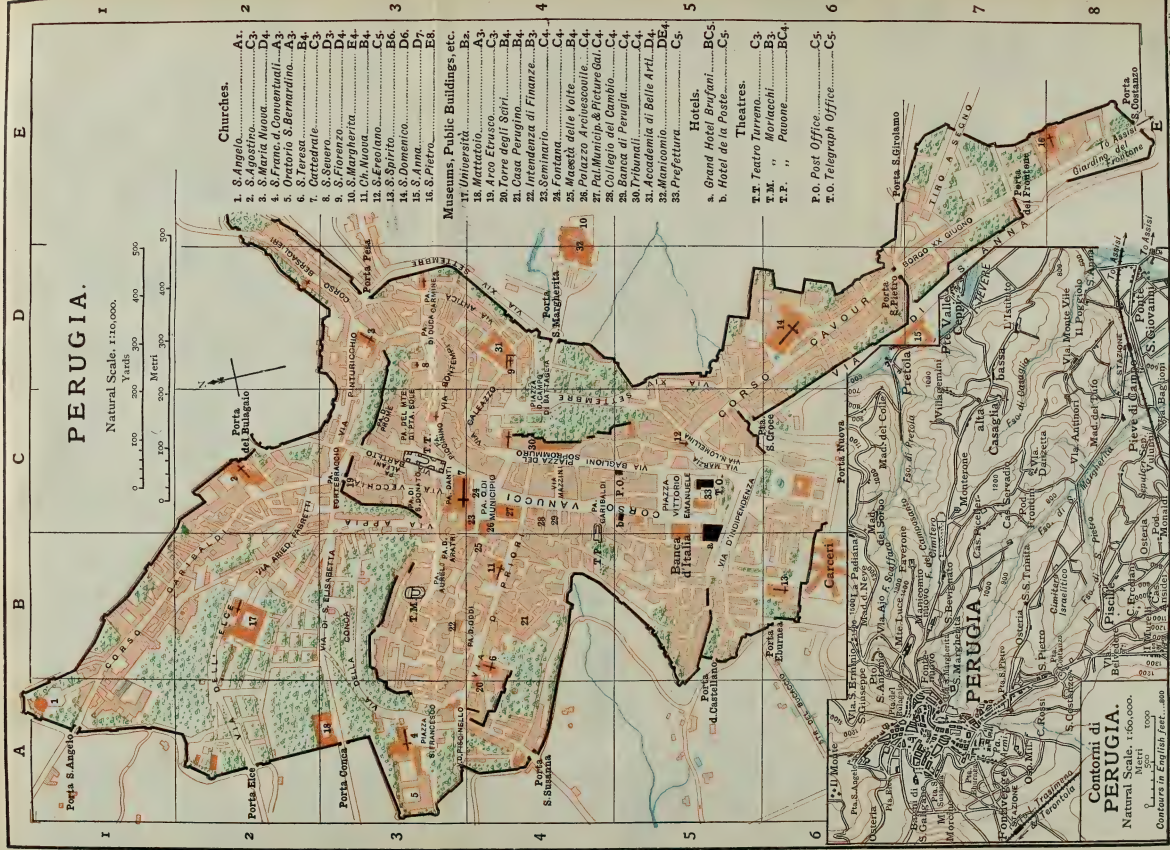
Returning to the Prefettura and passing it on the left, we reach the Church of *S. Agostino*, which has a remarkable Gothic portal (1412). 2 min. before reaching it, the Via Mazza is passed on the left. This street leads in 5 min. to the **Ateneo Pesarese**, which contains reliefs, works in terra-cotta, carvings, and a fine collection of majolica from Pesaro, Urbino, etc. On the 2nd floor is the Town Library.

Above Pesaro, on the upper slopes of *Monte S. Bartolo* (650 ft.), stands the **Villa Imperiale**, well worth a visit ($\frac{3}{4}$ hr.). (Tickets at No. 5 Via Mazza.) It was built in 1469 by Alessandro Sforza, and enlarged in 1530 by Girolamo Genga. The rooms are beautifully decorated with stucco and adorned with frescoes by *Bronzino*, *Raffaellino del Garbo*, and *Girolamo Genga*. Magnificent view.

7 m. N.W. lies **Gradara** (p. 39). Pleasant walk of 3 hrs. along the sands and cliffs from Pesaro to **Fano**.

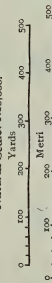
PIACENZA (35,600). Rtes. 3, 7, 33, 60.

Near the rt. bank of the *Po*, and surrounded by a wall and ditch, was formerly a place of considerable strength, and is now an important military station. In the *Piazza dei Cavalli* stand the bronze equestrian statues of Alessandro and Ranuccio Farnese (1624), members of the ducal family of Parma. Here is the fine Palazzo Comunale, with an arcade on the ground floor, and beautiful round arched



PERUGIA.

Natural Scale, 1:10,000.



Churches.

1. S. Angelo.....A1.
2. S. Agostino.....C3.
3. S. Maria Nuova.....D4.
4. S. Francesco Conventuali.....A3.
5. Oratorio S. Bernardino.....A3.
6. S. Teresa.....B4.
7. S. Sisto.....B4.
8. S. Sisto.....B4.
9. S. Sisto.....B4.
10. S. Sisto.....B4.
11. S. Sisto.....B4.
12. S. Sisto.....B4.
13. S. Sisto.....B4.
14. S. Sisto.....B4.
15. S. Sisto.....B4.
16. S. Sisto.....B4.

Museums, Public Buildings, etc.

17. Università.....B.
18. Università.....B.
19. Università.....B.
20. Università.....B.
21. Università.....B.
22. Università.....B.
23. Università.....B.
24. Università.....B.
25. Università.....B.
26. Università.....B.
27. Università.....B.
28. Università.....B.
29. Università.....B.
30. Università.....B.
31. Università.....B.
32. Università.....B.
33. Università.....B.

Hotels.

- a. Grand Hotel Brufani.....BC5.
- b. Hotel de la Poste.....C5.

Theatres.

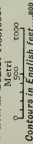
- T.T. Teatro Torrono.....C3.
- T.M. " Moracchi.....B3.
- T.F. " Pavoni.....BC4.

P.O. Post Office.....C5.

T.O. Telegraph Office.....C5.

Contorni di PERUGIA.

Natural Scale, 1:60,000.



Contours in English feet.....400

To face page 162.

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Walker & Cockerell sc.

windows with brick decorations on the first floor—perhaps the best municipal building in Italy. S. Francesco is a fine Gothic brick church. The **Duomo**, situated in a street leading out of this square, is in the Lombard style of the 12th cent., with additions of the 13th. Its triple portal is very handsome. The Campanile is a square brick tower, about 200 ft. high. The interior is adorned with frescoes by *Guercino* and *Lodovico Caracci*. On the high altar is a Gothic reredos. Beneath is an ancient crypt with numerous columns.

The Church of **S. Maria della Campagna** has some remarkable frescoes by *Pordenone* (1530). **S. Antonino**, formerly the Cathedral, has a fine entrance hall of 1350, called *Il Paradiso*. At the N. end of the town is the Renaissance Church of **S. Sisto**, with some good inlaid woodwork in its Choir. Over the high altar is a copy (nearly 200 years old) of the famous Madonna in the Dresden Gallery, painted by *Raphael* for this church in 1515, and sold to the Elector of Saxony for 20,000 ducats (£8000). S.E. of this point is the **Palazzo Farnese**, a building by Vignola, now used as barracks. In the Strada della Dogana, still further S.E., is the **Palazzo dei Tribunali**, with a fine front of brick, the windows and cornices of which are in terra-cotta. Still further is the Romanesque church of S. Savino, with remarkable pavement mosaics of this period.

PIENZA (2800).

The town takes its name from PRUS II. (Aeneas Sylvius Piccolomini), whose birthplace it was (1405). About 1460 Bernardo Rossellino, by his orders, erected the Cathedral (with Gothic reminiscences), the Palazzo Pubblico, the Palazzo Vescovile, and the fine Palazzo Piccolomini (now being restored by the family, to which it still belongs), all of which are grouped round the same small

piazza: in front of the last is a beautiful fountain (1462). There are thus few better places for the study of early Renaissance architecture. The Cathedral contains some Sienese pictures, and the museum, close by, some very fine ecclesiastical vestments (some of them of English workmanship). It is 9 m. W.S.W. of Montepulciano by road, and 9 m. further is S. Quirico; 1 hour away is S. Anna in Creta (frescoes by *Sodoma*).

PIETRA SANTA (4000). Rte. 68.

A mediaeval town with a very picturesque line of battlemented walls, is beautifully situated at the foot of the *Alpi Apuane*. The Church of **S. Martino** is a fine building of the 13th cent., considerably altered during the Renaissance period. Its *Campanile* dates from 1380. Within are some excellent sculptures by *Stagi*. Adjacent is the **Baptistery**, with statuettes and bronzes by *Donatello*(?). The Church of **S. Agostino**, a Gothic building of the 14th cent., has a painting by *Taddeo Zacchia*, and some carvings in marble. The Town Hall is a conspicuous object in the Piazza.

PISA (60,000). Rtes. 68, 71, 72. Map, p. 174.

Buffet at the station.

Cabs.—One horse from the station, 80 c.; baggage extra; course in the town, 80 c.; by time, first hour, 1.80 fr.; each additional $\frac{1}{2}$ hour, 80 c.; two horses, special tariff.

Post and Telegraph Office.—Lungarno Gambacorti.

English Church.—3 Piazza S. Lucia, near the Ponte Solferino. *Rev. N. Honiss*.

Physician.—*Dr. Layfield*, 20 Via St Cecilia.

(Two hours are sufficient for a hurried visit to the Cathedral, Baptistery, Leaning Tower, and Campo Santo. Guide useless.)

The ancient *Pisae*, a quiet and very attractive city, with an excellent winter climate, lies in a fertile plain on both banks of the Arno, at

a distance of 6 m. from the sea. To the N. rise the Apuan mountains, and to the N.E. the *Monte Pisani* (3000 ft.).

Pisa is a place of great antiquity, having been one of the twelve towns of Etruria, afterwards augmented by a colony from Rome. It did not, however, become distinguished till the 10th cent., when it took the lead of the commercial republics of Italy. In the 11th cent. its fleet of galleys maintained the superiority of their city in the Mediterranean, commanding the coasts of Sicily, Sardinia, Corsica, and Barbary, and assisting the French in the Crusades. In the 13th cent. the ascendancy of Genoa cast Pisa into the shade; in 1284 its fleet was destroyed by its rivals; and since the beginning of the 16th cent. it has been subject to Tuscany, until it became a part of the present kingdom of Italy.

The city covers an enclosure of nearly seven miles in circumference; the river divides it into two parts nearly equal; the quays on both sides are wide, lined with edifices in general stately and handsome, and united by four bridges, one of which (*Ponte di Mezzo*) is of marble. As the stream bends a little in its course, it gives a slight curve to the streets that border it, and adds much to the beauty and effect of the perspective. The streets are wide, particularly well paved, with raised flags for foot-passengers, and the houses are lofty and good-looking. There are many private mansions, not deficient either in style or magnificence. The finest group of buildings, perhaps, in the world, is that which Pisa presents to the contemplation of the traveller in her CATHEDRAL and its attendant edifices, the BAPTISTERY, the LEANING TOWER, and the CAMPO SANTO. These fabrics are totally detached; they occupy a very considerable space, and derive from their insulated site an additional attraction. They are all built of marble; all nearly of the same era; and, excepting the cloister of the cemetery, in

the same style of architecture. The severely plain exterior of the Campo Santo, with its long arcade of pilasters in low relief, is very suggestive of an enclosure sacred to the peaceful dead; and the effect of the four buildings which compose the group is heightened by the picturesque mediæval walls which rise from the green.

The **Cathedral**, built as a thank-offering for the naval victory of the Pisans over the Saracens near Palermo in 1063, was consecrated in 1118, and restored after a fire about 1600. It stands on a platform of marble slabs raised five steps above the level of the ground. The basement is an arcade of marble panels, divided by square pilasters. The general form is that of an ancient basilica, with long transepts, a round apse, and few and narrow windows. The tiers of arches outside the apse have varied and beautiful colonnettes. The front rises in five tiers, formed of columns supporting semicircular arches; the cornices of the first, second, and fourth tiers run all round the edifice; the third occupies the space which corresponds with the roof of the aisles, and the fifth is included in the pediment. The columns are of granite and various marbles, with richly wrought capitals, and mosaic work in the spandrels of the arches. On the apex of the ridge is a statue of the Virgin and Child. On each side of the central doorway is an elaborately chased white marble column. A solitary shaft in the third row above is of red porphyry. Between the transepts rises the dome, supported by columns and arches, which are adorned with pediments and pillars surmounted with statues. The cupola is low and elliptic, having the outline of a spherical triangle.

In the W. front are three bronze doors, executed in 1602, to replace the originals destroyed in the fire, from designs by *Giov. Bologna*. The eight subjects on the central door,

beginning at the bottom row, are the Nativity of the Virgin, Presentation, Marriage, Annunciation, Visitation, Purification, Assumption, and Coronation. In the left door:—The Nativity, Adoration, Temptation, Baptism, and Entry into Jerusalem. On the rt., the Transfiguration, Betrayal, Via Crucis, Scourging, Cross-bearing, and Crucifixion.

Entering at this doorway, immediately on the rt. is an old fresco of the Crucifixion by *Bernardo Falconi*. The nave is divided into ten bays by lofty columns of grey granite, with prominent square abaci above the capitals. The triforium of alternate piers and columns extends across the transepts and round their E. and W. walls. Above it is a clerestory of plain round-headed windows. The gilded coffered ceiling has square panels on a blue ground. The capitals are all of marble, except three or four in the N. transept, which are of painted wood. Only the small windows of the nave have ancient glass, reproducing scenes from the Campo Santo. All other stained glass is modern. In the nave are double aisles. The ten very elegant and tasteful white marble altars were sculptured by *Stagi* from designs by *Michel Angelo*. The intarsia presses between the altars and on the throne opposite the pulpit are very beautiful. Tradition states that the oscillations of the large bronze lamp suspended in the nave first suggested to Galileo the theory of the pendulum.

At the third altar on the rt. is a Virgin and Child with St. John Baptist and an angel, SS. Francis, Jerome, and Bartholomew, by *Andrea del Sarto*. In the rt. transept, also by him, the Virgin and Child with St. John Baptist, SS. George and Barbara, and other saints. Over it are five *putti* recovered from whitewash, by *Pierino del Vaga*. In niches at the end of the transept, statues of SS. Potitus and Ephesus, adapted

from heathen deities. Between them, the rich altar of S. Ranieri, patron of Pisa.

The bronze door of this transept, with Scripture subjects in relief, was executed in the 12th cent. by *Bonannus*, and is the only one saved from the fire. Near it is a Holy Water basin, with a statuette of the Virgin and Child, designed by *Michel Angelo*, and opposite a carved altarpiece by *Stagi*. On the screen of the choir are two bronze angels holding candlesticks, by *Giov. Bologna*. On the stairs of the pulpits are white marble lecterns and candle-bearers. Between them, tarsia stalls of views and fantastic figures. Above the altar, Crucifix by *Giov. Bologna*. On the N. side, SS. Peter and John; opposite, SS. Margaret and Catharine—all by *Andrea del Sarto*. In front of the Singing Gallery, marble reliefs by pupils of *Giov. Pisano*. There is some good pavement of Cosmatesque mosaic beneath the cupola and at the entrance to the choir. The stalls in the choir are exquisitely carved.

Immediately behind the high altar is an Entombment, and on the left the Sacrifice of Isaac, both by *Sodoma*. The latter is one of the most beautiful paintings in Italy. In the apse is a fine mosaic of the Saviour between the Virgin and St. John, attributed to *Cimabue*. On the arch in front of it are angels, by *Ghirlandajo*. Over the door of the Sacristy is a relief from the old pulpit (p. 174). At the corner of the N. transept and the nave, St. Agnes, by *Andrea del Sarto*; opposite, the Virgin and Child, by *Pierino del Vaga*. A curious relic of St. Clement is preserved at the first altar beyond the nave in the N. transept, and is shown on the 23rd Nov. A stone stained with the martyr's blood is enclosed in a silver casket with enamel figures of apostles and other minute reliefs.

The **Campanile**, or celebrated *Leaning Tower* of Pisa, at the

S.E. end of the Cathedral, has a panelled basement with embedded columns, and six tiers of free columns above. At the top, a small round turret, surrounded by a railed gallery. The structure dates from 1175 to 1350, and contains seven bells. The elevation of the whole is about 180 ft. A staircase of 295 steps winds through the inward wall as far as the platform of the bells, beyond which a short ladder must be climbed to reach the summit. The form and proportion of this white marble tower are graceful; but its grand distinction, which gives it so much celebrity, is a defect which disparages the work, though it may enhance the skill of the architect, and by its novelty arrest the attention. Some architects ascribe its obliquity to accident, others to design; and it seems evident that an effort was made to rectify it, by the diminished inclination of the upper tiers. As, however, a neighbouring belfry, and the observatory in the adjoining street, lean somewhat in the same direction, there can be little doubt that the inclination of the *Campanile* arises from the softness of the soil on which it stands. But whatever be the cause of its obliquity, the tower seems to be in no danger of falling. Notwithstanding its threatening appearance, it has now stood more than 600 years without rent or decay. The view from the highest gallery is magnificent, especially at sunset (30 c.). For combination ticket, see *Campo Santo*.

The **Baptistry**, opposite the W. front of the Cathedral, was begun in 1153 by *Diotisalvi*, but not completed till 125 years later. A panelled arcade faced with embedded columns runs round the basement. Above this is a gallery of free columns with boldly carved capitals, each pair of arches surmounted by a triangular gable, with crockets and pinnacles, and enclosing a colossal bust. On the third tier are deeply-splayed win-

dows, divided by a slender shaft, with a crocketed gable over each. From this point rises the curious dome (190 ft.), with a figure of St. John Baptist on its summit. The beautifully proportioned interior, noted for its wonderful echo, contains a pulpit by *Niccolò Pisano*, various pieces of sculpture, and a large octagonal marble font. The pulpit is supported by five columns of granite, one of *broccatello*, and one of Sicilian jasper. On their capitals stand figures of Virtues. The reliefs represent the Annunciation, Nativity, Adoration, Presentation, Crucifixion, and Last Judgment, with Prophets and Evangelists in the spandrels. Underneath the stairs are two channeled columns of white marble. In the pulpit, and at the foot, are desks for the Gospel and Epistle. The pavement has some fine Cosmatesque mosaic. Two of the windows are of Milanese mosaic (*cir.* 1800).

The **Campo Santo**, on the N. side of the Cathedral, is open daily from 10 to 4 (adm. 1 fr., Sun., free; tickets at the marble shop of *Barsanti* at the corner of the Piazza. For the Campo Santo, Museum, and Campanile, 1.60). This cloistered cemetery, constructed in the 13th cent., is a vast rectangle, 415 ft. in length by 170 ft. in width, surrounded by arcades of white marble. The arches, like those met with in Roman architecture, are round, and the pillars faced with pilasters; but each arcade, with the exception of four only, includes an intersection of small arches, rising from slender shafts like the mullions of a Gothic window. This, however, is supposed to be an addition, the arcades having, to all appearance, been open originally down to the pavement. In their present state they are not unlike so many Gothic windows stripped of their glass.

The cemetery is said to have been filled, to the depth of 9 ft., with earth brought by the Pisans from the Holy Land, on their return

from the Third Crusade. This earth was thought to possess the property of decomposing animal substances in the space of four-and-twenty hours.

FRESCOS.—Turning to the left on entering is the history of Job by *Francesco da Volterra*.

On the N. wall are the celebrated masterpieces. The first fresco represents the Almighty holding the world in His hands, executed before the discovery of America, which is accordingly not on the map. Then follow, in the upper tier, scenes from the book of Genesis by *Pietro di Puccio*; and below, another series by *Benozzo Gozzoli*, which continues right to the end of the wall.

Amongst these is the celebrated drunkenness of Noah, with a maiden so shocked that she has covered her eyes (the *Vergognosa di Pisa*). Of the subsequent frescoes, the Fire and Brimstone falling on the Cities of the Plain is the finest.

On the S. or entrance wall is the famous Triumph of Death, which ruthlessly mows down with a scythe all that come in his way, and is about to sweep off an unsuspecting bridal party, while the poor, the diseased, and the miserable vainly implore him to take them. In the fresco of the Last Judgment are depicted heaven and hell, with the souls of the good and of the bad passing respectively from the abyss of purgatory to their eternal dwelling. These subjects have been attributed to *Andrea Orcagna*, but are more probably by *F. Traini*, a pupil of Giotto. Beyond them, towards the entrance, is the life of S. Ranieri, the patron saint of the city, by *Andrea da Firenze* and *Antonio da Venezia*; and further on the history of SS. Ephesus and Potitus, by *Spinello Aretino*, the lower series hopelessly damaged.

SCULPTURES.—To the left of the entrance door, a fine monument of *Andrea Vacca* the Oculist by *Thorvaldsen*, appropriately representing Tobias in the act of curing his

father's blindness. There are a large number of both classical and mediæval sculptures.

On the W. wall adjoining are two ancient harbour chains of the *Porta Marittima*, which were seized by the Genoese but restored in more peaceful times to Pisa. Below is the fine tomb of Henry VII of Luxemburg (1315), with a recumbent effigy, and statuettes in high relief. On a column of red porphyry, Vase with bacchic reliefs. N. side, Virgin and Child, by *Giov. Pisano*; head of a girl, by *Mino da Fiesole*; sarcophagus, with reliefs of Hippolytus and Phædra.

In the 2nd chapel on this side is a fine work in terra-cotta.

Near the end of the corridor, close to the steps, is a curious plan of the Harbour in low relief.

By the E. wall, a bronze Griffin; beside it, a Font with ram's head at the corners; behind, tomb of Filippo Dezio by *Stagi*, with beautiful arabesque reliefs. S. wall—Ancient mosaic floor in black and white, with birds and foliage, found near the N. side of the Cathedral in 1860; close to it, relief of children horse-racing from a sarcophagus.

The *Piazza dei Cavalieri*, so called from having been the meeting-place of the citizens before their embarkation for the Crusades, lies $\frac{1}{4}$ m. S.E. of the Cathedral group. On its E. side is the ancient Church of **S. Stefano**, rebuilt in the 16th cent. under the supervision of *Vasari*. The church contains some tolerable pictures and a fine organ. On the walls are hung banners taken by the Pisan fleets from the Saracens and from the Turks. Suspended from the roof are the old beacon lights of the Turkish galleys, and at the entrance are fragments of the sides, prows, and sterns of the captured vessels. Behind the high altar is a bust of S. Lussorio in gilded bronze, by *Donatello*.

The little Church of **S. Maria della Spina** stands conspicuously on the S. bank of the river. It is

of pure white Carrara marble in the Gothic style, and was originally the work of *Giovanni Pisano*, but has been almost entirely rebuilt of old material, and raised several feet above its former level. The sculptured ornaments are mostly copies (see below). The arches of the interior are round, and the roof is wooden. Its name is derived from a portion of the Crown of Thorns once preserved here, but now in the Hospital. A facsimile of it is affixed to the wall on the left of the altar. On the same side of the river is the interesting Church of **S. Paolo a Ripa d' Arno**, dating from the 13th cent., with a beautiful front in three tiers of arcades. One of the shafts in the 2nd row has a serpent crawling up its face. On the N. side of the river is the Church of **S. Catarina**, also possessing a good Pisan front. Within is a tomb of 1342 by *Nino Pisano*, a curious painting of St. Thomas Aquinas by *Fr. Traini*, and a Virgin and Child with saints by *Fra Bartolommeo* and *Albertinelli*.

The 13th cent. Church of **S. Francesco**, with a fine campanile and cloister, has been restored. Close to its N. doorway were discovered, in the autumn of 1900, the remains of Ugolino dei Gherardeschi, which have been removed to a chapel within the building. In the chapter-house are frescoes by *Nic. di Pietro Gerini*. The adjacent CONVENT now serves as the **Museo Civico**, and contains a good collection of pictures and other works of art (adm. daily 10 to 4; see *Campo Santo*). The pictures are for the most part of the Pisan School; there are works of *Giunta Pisano*, *Simone Martini*, *Lippo Memmi*, *Taddeo Bartoli*, *Benozzo Gozzoli*, *Sodoma*, *Dom. Ghirlandajo*, and *Francesco Vanni*.

Beyond the Picture Gallery is a room with prints and a model illustrating the *Giucoco del Ponte*, an ancient local game last held in 1807. Further on are some beautiful fragments of the original sculptures at

S. M. della Spina, and a tolerable copy of Sodoma's Isaac in the Cathedral. In the Chapter-house, to the left of the entrance, are detached panels of the old Cathedral pulpit, representing six N.T. scenes and the Last Judgment, in high relief, by *Giovanni Pisano* (1310).

S. Niccola, near the river on the N. bank, has a curious winding staircase in its tower by *Niccolò Pisano* (?). **S. Michele in Borgo** is a very ancient church, with a crypt, and a good front of the 13th cent. On the S. side of the Arno, above the *Ponte di Mezzo*, is the octagonal Church of **S. Sepolcro**, lately restored.

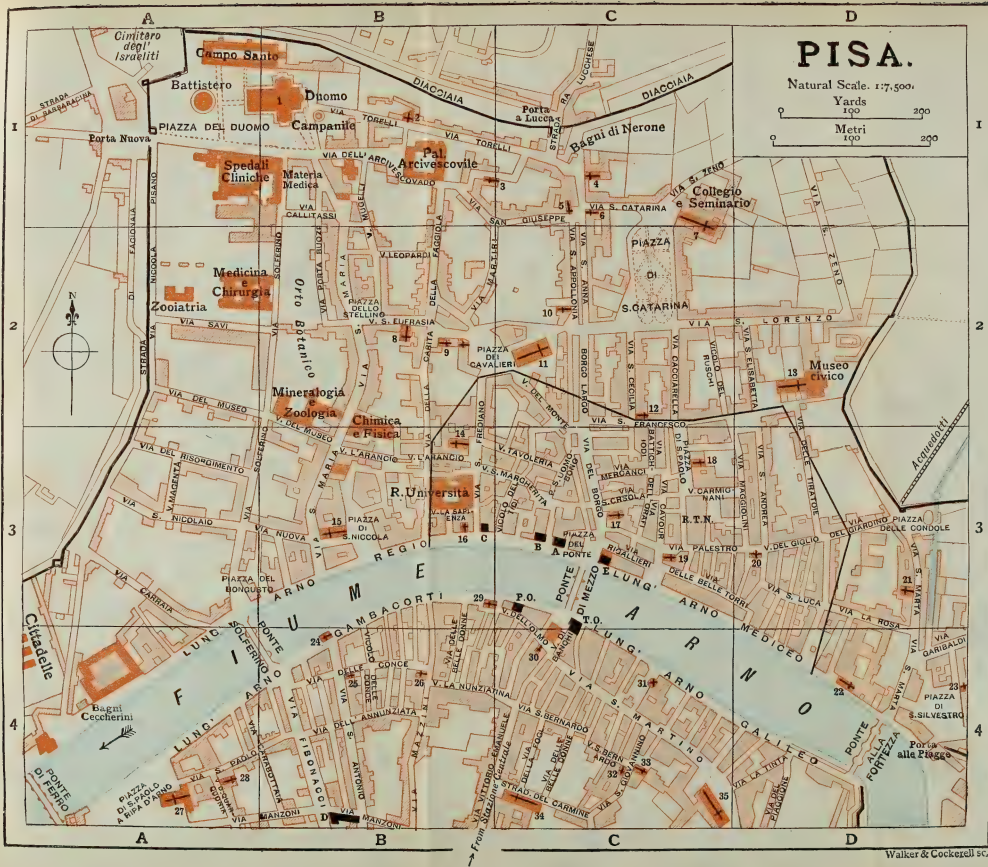
The *University* of Pisa is one of the oldest in Italy; it was founded in 1198, and is still accounted the seat of Tuscan education. It has three colleges, with sixty professors; also a library, a botanical garden, a cabinet of natural history, and an observatory. The expenses are wholly defrayed by Government, but the number of students never exceeds 600. The early Renaissance court is fine.

The *Palazzo Toscanelli*, formerly *Lanfranchi*, on the Lung' Arno, E. of the *Ponte di Mezzo*, was the residence of Lord Byron in 1822. Galileo was born in the *Palazzo Scotto*, on February 18th, 1564. The handsome *Palazzo del Comune* contains the important archives of the city.

Near Porta Lucca, on the N., are remains of Roman baths called *Bagni di Nerone*.

Nearly 3 m. distant, towards the sea, is the royal shooting-box of the **Cascine di S. Rossore**, with a forest of pines, and camels. On the coast, further on, is the spot where Shelley was drowned in 1822.

The Church of **S. Pietro in Grado**, 5 m. S. of Pisa, is a very old basilica, with columns of granite and marble, and some damaged frescoes by *Giunta Pisano*. The steam tram to Marina (a sea-bathing resort) passes it. A steam tramway runs from Pisa to (5 m.) *Na-*



PISA.

Natural Scale 1:7,500.

Yards
100 200
Metri
100 200

Churches.

- | | |
|-----------------------------------|-------|
| 1. Duomo..... | B1. |
| 2. S. Ranierino..... | B1. |
| 3. S. Tommaso..... | BC1. |
| 4. S. Torpè..... | C1. |
| 5. S. Giuseppe..... | C1. |
| 6. S. Anna..... | C1. |
| 7. S. Caterina..... | C1-2. |
| 8. S. Eufrasia..... | B2. |
| 9. S. Sisto..... | B2. |
| 10. S. Apollonia..... | C2. |
| 11. S. Stefano dei Cavalieri..... | C2. |
| 12. S. Cecilia..... | C2. |
| 13. S. Francesco..... | D2. |
| 14. S. Frediano..... | B3. |
| 15. S. Niccolò..... | B3. |
| 16. Medama dei Galletti..... | B7. |
| 17. S. Michele..... | C3. |
| 18. Paolo all'Orto..... | C3. |
| 19. S. Pierino..... | C3. |
| 20. S. Andrea..... | D3. |
| 21. S. Marta..... | D3. |
| 22. S. Matteo..... | D4. |
| 23. S. Silvestro..... | D4. |
| 24. S. Maria della Spina..... | B4. |
| 25. S. Cosimo..... | B4. |
| 26. S. Maddalena..... | B4. |
| 27. S. Paolo a ripa d'Arno..... | A4. |
| 28. S. Domenico..... | A4. |
| 29. S. Cristina..... | B3. |
| 30. S. Sebastiano..... | C4. |
| 31. S. Sepolero..... | C4. |
| 32. S. Bernardo..... | C4. |
| 33. S. Giovanni..... | C4. |
| 34. S. M. dei Carmine..... | C4. |
| 35. S. Martino..... | C4. |

Hotels.

- | | |
|------------------------------|-----|
| A. Grand Hotel..... | C3. |
| B. Royal Victoria Hotel..... | C3. |
| C. Nettuno Hotel..... | B4. |
| D. Hotel de Londres..... | B1. |
| E. " Europa e Roma..... | C3. |

Hotel du Commerce } Outside
" Minerva } Stazioni
" Washington } Centrale
" National }

Theatres.

- | | |
|--------------------------------|-----|
| R.T.N. Regio Teatro Nuovo..... | C3. |
|--------------------------------|-----|

- | | |
|-----------------------|-----|
| P.O. Post Office..... | C3. |
|-----------------------|-----|

- | | |
|----------------------------|-------|
| T.O. Telegraph Office..... | C3-4. |
|----------------------------|-------|

Walker & Cockerell sc.



vacchio, with branch to (3½ m.) **Calci**. Near this place is the *Certosa*, a fine church with cloisters, at the foot of the *Verruca* (1760 ft.), which is crowned with a ruined castle (Route 70)

Tram also to Pontedera (Rte. 70).

Pisa is the Newmarket of Italy, and a considerable number of English trainers and jockeys are employed on the racing-grounds and stables in the vicinity. The race-course is near *Barbaregina*.

PISTOIA (65,400). Rtes. 60, 71.

Omn. to the town, 50 c. *Buffet*.

Post Office.—Near the H. Globo.

Cabs.—60 c. the course; two horses, 1 fr. The hour, 1.60; two horses, 2.10 fr.

Is a prosperous town in a plain at the foot of the Apennines, where the Tuscan language is spoken and pronounced in its greatest purity. During the Middle Ages Pistoia was the seat of a flourishing republic, and entered into violent contest with Florence, by whom it was conquered in 1351. Many interesting churches and palaces attest its former greatness. Pistols are said to derive their name from having first been manufactured here. The principal industries at the present time are silk and linen. The **Cathedral** of S. Jacopo is of the 12th and 13th cent., with an apse of 1599. In the lunette above the doorway is a fine terra-cotta relief of the Madonna and Child with Angels, by *Andrea della Robbia*. The barrel-vaulted roof is by the same master. On entering the W. doorway, on the rt. is the monument of Cino da Pistoia, a celebrated lawyer and friend of Dante, by *Cellino di Nese* (1337), including a likeness of Petrarch. The Font, by *Andrea Ferrucci da Fiesole*, represents the Baptism of our Lord, with reliefs. The monument of Cardinal Forteguerra (1473) at the end of the left aisle is by *Verrocchio*; on it are represented Christ with Angels, and below are figures of Faith, Hope, and Charity. Behind the

high altar is a Resurrection, by *Bronzino*. On the rt. of the choir is the **CAPPELLA S. JACOPO**, with an altar and super-altar of gilded silver. Below, on the left, are New Testament subjects; in the centre are scenes from the Old Testament; and on the rt. are legends from the life of St. James. This magnificent altar, one of the finest in Italy, was executed by *Piero da Firenze*, *Leonardo di Ser Giovanni*, and *Andrea di Jacopo d' Ognabene*, in the 13th and 14th cent.

The **Campanile**, originally a donjon tower, called the *Torre del Podestà*, was subsequently converted to its present purpose, and adorned with three tiers of arches and a lofty spire.

Facing the Cathedral is the **Baptistery**, of white marble with courses of black; it is an octagonal building of the 14th cent., designed by *Andrea Pisano* (?), and contains a richly decorated 12th cent. font.

In the Piazza stands the handsome **Palazzo Pretorio**, covered with painted armorial shields of former magistrates (*Podestà*). Opposite is the **Pal. Comunale**, containing frescoes, woodwork, and sculptures. The black head is supposed to represent Filippo Tedici, who betrayed the city to Castruccio, Lord of Lucca, in 1322.

The **Ospedale del Ceppo** is remarkable for its long frieze, representing the Seven Works of Mercy, by *Giov. della Robbia* in finely coloured terra-cotta.

S. Francesco al Prato has some remarkable frescoes, recovered from whitewash, by pupils of *Giotto*. In the inner chamber of the Sacristy are frescoes on the vault and walls representing the life of St. Francis. Here also is a fine relief by *Luca della Robbia*.

S. Giovanni Fuoricivitas, a building of 1170, originally outside the city, contains a beautiful work of *Luca della Robbia*—a life-size group in terra-cotta of St. Elizabeth and the Virgin. The Holy

Water basin is by *Giovanni Pisano*, and the pulpit, supported by pillars resting on lions, has finely-executed reliefs by *Fra Guglielmo* (1275).

S. Andrea, a 12th cent. church, is said to have been the original Cathedral. Here is a very remarkable six-sided pulpit by *Giovanni Pisano* (1300), after the style of his father's more famous work in the Baptistery at Pisa.

The **Madonna dell' Umiltà**, a domed church, conspicuous from the railway, is a beautiful building in the shape of a Greek cross by *Vitoni*, a pupil of *Bramante*.

S. Bartolommeo, an ancient basilica, with columns having remarkable capitals, has sculptures of 1170 on its front, and a pulpit resting on two lions, by *Guido da Como*. Near the station is the Church of **S. Domenico**, with good paintings by *Fra Paolino da Pistoia* and *Ridolfo Ghirlandajo*, and a tomb of 1412 by *Rossellino*.

POMPEII. Rte. 95. Map, p. 184.

15 m. by train from Naples, may be reached in about an hour; the line passes evidences of the great eruption which destroyed the two cities in A.D. 79, and cuts through lava boulders typical of volcanic action. (See Rte. 95.) The entrance to the ruins is only 100 yards from the railway station. There is also an electric railway from Naples. Adm. 2.50; amphitheatre 50 c. extra. Gratuities to the official custodians are nominally forbidden.

One half of the town has been excavated, the work is still progressing, and the expenses are defrayed by the gate-money taken from the visitors. The ancient city was surrounded by walls, and there is no evidence that it lay at any time immediately on the sea. The houses were two-storied, but the upper storey was of wood, and has been in nearly every case destroyed, though many staircases are still preserved. The city was more or less commercial, but

private dwellings of much luxuriance existed. These were nearly all of the same style: a passage opening into an *atrium* or central court, with a fountain or *impluvium* in the middle, and small bedrooms placed around it. Through a *tablinum*, or reception-room, were entered the private apartments, arranged round the *peristylum* or garden-court, and comprising a *triclinium* or dining-room. The walls were covered with frescoes, of which most were removed to Naples, until lately. The principle of leaving these and other objects discovered in the houses *in situ*, as far as possible, is now being carried out; and the necessary restorations are being undertaken—in some cases it has even been possible to replace the painted plaster ceilings. The more recently excavated houses thus give a very good representation of the aspect of a Pompeian house in ancient times. The kitchen and other offices were behind the *peristylum*, and the rooms on the second storey were occupied by slaves.

"Pompeii was the miniature of the civilisation of that age. Within the narrow compass of its walls was contained, as it were, a specimen of every gift which luxury offered to power. In its minute but glittering shops, its tiny palaces, its baths, its forum, its theatre, its circus—in the energy yet corruption, in the refinement yet the vice, of its people, you beheld a model of the whole empire. It was a toy, a plaything, a showbox—in which the gods seemed pleased to keep the representation of the great monarchy of earth, and which they afterwards hid from time, to give to the wonder of posterity—the moral of the maxim, that under the sun there is nothing new."—*Lord Lytton*.

The city, which lay buried during nearly 17 centuries, was rediscovered during the formation of an aqueduct for the supply of water to Torre dell' Annunziata in 1592, but

excavations were not commenced until 1748. At this period, however, no systematic plan was carried out, the object being simply to discover articles of value, and many priceless objects were stolen, ruined, or dispersed. It is only since 1860, when Naples became a part of the united kingdom of Italy, that antiquarian research has been pursued by responsible persons in a scientific manner.

On the 5th Feb. A.D. 63 Pompeii was partially ruined by an earthquake and was abandoned by its inhabitants, but they returned soon afterwards and began to rebuild the city, probably in the year 65. It had nearly regained all its splendour when in the afternoon of 23 Nov. 79, the eruption destined to destroy it commenced. The wooden roofs of the houses were broken in by the weight of matter accumulated upon them. As only seven hundred skeletons have been found, it would seem that nearly all the inhabitants were enabled to get away. They returned not long afterwards, to dig the soil in which the town was buried, which had not then acquired its present thickness of 13 ft. (composed of seven different layers, one over the other), and took away the valuables left in their habitations, and some precious objects from the public edifices, so that things of great intrinsic value are rarely found.

The form of the town is an irregular ellipse; towards the sea, *i.e.* on the W. where we enter, the city walls had been demolished in ancient times. Eight gates have been discovered. The town has been divided into nine regions and sub-divided into *insulae* (blocks) for convenience of reference. The names given to the houses are often arbitrary. The streets vary in width from 24 to 14 ft.; but it must be remembered that the latter was the normal width of a Roman highroad, *e.g.*, the Via Appia.

The entrance is by the ancient

Porta Marina, ascending a paved road too steep for wheel traffic, of which, therefore, there are no traces. It was probably used by mules, as there is a footway for passengers running beside it on the left. On the rt., after passing through it, is a **Museum**, containing under glass cases several casts of bodies in the exact position in which the unfortunate victims met with their death. There is also the cast of the body of a dog, showing painfully the animal's death-struggles. These casts were taken by pouring liquid plaster of Paris into the cavity containing the skeleton and metal ornaments of the body, from which the flesh and clothes had vanished in decay.

Along the walls of the Museum are amphorae, terra-cotta lamps, and fountain ornaments; at the end, specimens of coloured marbles; in the furthest room, skeletons of animals, bronzes, skulls, loaves of bread, and culinary utensils.

The **Basilica**, never properly restored after the earthquake of A.D. 63, was the Court of Justice, and below the Tribune may be seen vaulted chambers, probably used by officials of the court (not cells for prisoners); the whole of the central portion was roofed, and lighted by a clerestory; the aisles, which bore an upper story, were supported by 28 large brick Ionic pillars, of which the lower parts remain. Opposite is the **Temple of Apollo**, with an Ionic colonnade, converted by stucco additions (now fallen) into Corinthian, and a Corinthian Cella, approached by steps. Within the latter on the left is the *omphalos*, the symbol of the god. This temple was the finest in Pompeii. The **Forum**, surrounded by Doric columns, suffered badly from the former earthquake, and the new pillars were in course of construction when the town was destroyed. To the S. of it are three buildings with recesses, placed side by side, and supposed to have been *Tribunals*. At its N. side stands the **Temple of**

Jupiter, the platform of which should be ascended for the sake of the view. The large base at the further end probably bore the statues of the Capitoline Triad, Jupiter, Juno, and Minerva, but at the time of the eruption this cult had temporarily been transferred to the so-called Temple of Aesculapius (p. 179).

To the rt. of the temple is a *Triumphal Arch*, once cased with marble, in honour of Nero. The niches on the Forum side held statues, those on the other side fountains. Passing under it, at the first corner on the rt., is the beautiful little Corinthian **Temple of Fortune**. At the opposite corner on the left, the whole block of buildings is included in the **Forum Baths**. On entering the men's side a flight of steps is seen leading to the upper floor. Through a narrow passage we reach the *Apodyterium* or dressing-room, with a vaulted roof, and seats arranged round three of its sides. Holes for pegs on which clothes were hung are on the walls. A niche for a lamp is also visible, with a window above it. A head of Neptune in relief, with Tritons and Cupids, and other stucco decorations, are interesting. Six doors led out of this hall—to the street, to a small dressing-room, to the heating apparatus, to the *tepidarium*, to a plunge bath, and to the courtyard.

The plunge bath (*frigidarium*), covered by a dome, is well preserved, and has a cornice with stucco reliefs of Cupids. In the *tepidarium* are niches supported by Atlantes, and a stuccoed ceiling. It opens into the *Calidarium*, with double floor and walls for the circulation of hot air. At the S. end is a round fountain, and at the other extremity of the chamber a marble bath. In the N.W. corner of the buildings were the baths for ladies—smaller and less highly decorated than those just described.

Opposite the N.E. angle of the Baths is the *Arch of Catigula*, now

stripped of its marble covering. Upon it stood a bronze equestrian statue of the Emperor, which was found broken in pieces, and has been placed in the Museum at Naples.

Returning to the Forum, on the E. side of the Temple of Jupiter is the **Macellum**, or *Provision Market*, with well-preserved frescoes on its left entrance wall. Below, mythological scenes; above, articles of food and kitchen utensils. In the middle of the court is a circle of twelve pedestals, which were formerly supposed to have supported statues of deities, and gave the building the now abandoned name of *Pantheon*. At the end is a shrine in honour of Augustus, with an altar and four niches for statues.

Passing the so-called *Curia*, with an apse at its E. end, we reach the *Temple of Vespasian* (not *Mercury*), with a beautiful white marble altar bearing reliefs of a sacrifice, and of sacrificial implements and symbols.

Next follows the **Exchange of Eumachia**, dedicated to the *Concordia Augusta*, in commemoration of the Universal Peace of the Roman Empire in A.D. 1. It is a handsome building, but all its decorations have been removed. We pass from it into the *Strada dell' Abbondanza*, so named from a female bust with a horn of plenty, at the S.E. corner of the Exchange. Just opposite is the **Casa del Cinghiale**, with the hunt of a wild boar in mosaic on its entrance pavement (closed on Thurs.). Further on to the rt. is a recently excavated house, with a spade standing upright in a heap of mortar, just as it was left by a bricklayer at work upon some repairs in the year 79. Opposite is the *Casa dello Scheletro*, with the skeleton of a woman in the garden. At the next corner on the rt. is the *Casa di Olconio*, with a marble fountain and statue (closed on Thurs.).

From this corner, looking S., we see the three handsome columns of the porticus belonging to the

Foro Triangolare. Descending the street, and entering the Forum, we find the pedestal of a statue to Marcellus, with an inscription. The Doric columns of the Porticus have been partly restored. At the S. end, on a raised platform, was a *Temple of Minerva* (?) of about the 6th cent. B.C. in the archaic Doric style. Facing the sea is a semicircular recess with a broken sun-dial, and behind the temple a well, enclosed within a circle of fluted columns. From the Forum we overlook the spacious enclosure of the **Gladiators' Barracks**, to which a flight of stone steps descends.

Adjacent is the **Great Theatre**, rebuilt in the time of Augustus at the expense of the brothers Holconius, whose statues must have stood upon the stage. The stage is narrow, because few actors appeared upon it at the same time; and the groove in front of it was used for the lowering of the curtain when the performance began. A central seat was assigned to the Holconii, as founders of the theatre, and an inscription on the site of it may still be seen. About 5000 spectators could have been closely packed together. The seats are of marble, but few are well preserved, and some of them are numbered. High up on the left, under the cornice of the wall, is a row of nine or ten stone rings for fixing the upright poles which supported the awning. The building was open to the sky, and is officially called the *Teatro Scoperto*.

From its S.E. corner we enter the smaller **Theatre** (*Teatro Coperto*), which was covered, and held an audience of some 1500. Its stone seats are better preserved than in the larger building, and its orchestra is paved with marble, including some remarkably fine slabs of *cipollino*.

Issuing from the E. end of the Orchestra, we enter the Strada Stabiana, with the *Porta di Stabia* on the rt. below. Ascending to the left, on the left at No. 25 is the

so-called **Temple of Aesculapius**, the smallest in Pompeii, with an archaic altar bearing volutes and triglyphs in front of its Cella. Turning the corner to the left, No. 28 is the **Temple of Isis**, with an inscription over its entrance recording its restoration by Popidius Celsinus, a boy of six years old. A narrow flight of steps ascends to the Cella. On the left is a shrine with pretty stucco reliefs on its front, and a staircase descending to a cistern, used for ritual ablutions. Facing the shrine is a receptacle for the remains of cremated animals, and in the court are several altars. Adjacent to the temple is its so-called *Curia*, with fluted columns of peperino, and a curious flight of steps ascending to the pedestal of a statue. Here was found the Doryphorus now in the Naples museum: the court was longer in the Oscan period, when it served as a *Palestra* and was afterwards altered.

Returning to the Strada Stabiana, and ascending it to the left, we reach once more the Strada dell' *Abbondanza*, at the corner of which are the **Terme Stabiane**, an almost perfectly preserved establishment of Public Baths. At the entrance is a large court or *Palestra*, used for wrestling and other athletic exercises, with seats for spectators. To their left were three covered courts, one of which served as a dressing-room, and the others for games with balls in wet weather. On the W. side of the *palestra* is a large swimming-bath. Through a vestibule we pass into the *tepidarium*, a long vaulted chamber decorated with stucco panels. To this succeed two heated rooms, with a *hypocaust* about 2 ft. deep beneath their floor. Near the entrance to the building was a circular plunge bath.

On the ladies' side we find traces of more sumptuous decoration. The marble bath, the fountain, and the mosaic floor are almost perfect. The *amphorae* built into the vault

were intended to combine strength with lightness in construction.

Opposite the baths is the **House of Cornelius Rufus**, with handsome marble supports to a missing table. Diagonally fronting it, No. 20 in the *Strada dei Diadumeni*, is the *House of Epidius Rufus*, with nearly perfect columns surrounding its atrium. On the rt. is a pretty *Lararium*, or shrine of household gods, with an inscription. At No. 22, in the corner of the atrium on the rt., is another *Lararium*, with very tasteful cornices in coloured stucco. Along the S. footway in this street runs a leaden conduit pipe, enclosed in earthenware. The footway forms the N. boundary of the very extensive **Casa del Citarista**, so called from the bronze statue of Apollo playing the lyre which was found therein. At its further end are some good paintings. From the entrance to this house the *Strada dell' Anfiteatro* leads up a short hill and across the fields in 10 min. to the

Amphitheatre, which the traveller should make a point of approaching from above. The view down upon the enclosure from its highest point is highly picturesque, and comes as a surprise. The structure is not architecturally remarkable, but some of its seats and many of its corridors and cross-passages are admirably well preserved. Its entire length is about 150 yds., and its breadth 115. Three classes of seats can be distinctly traced, in horizontal courses round the oval, the lowest tier being protected against a jump from a terrified wild beast by iron railings on the top of the wall. Through the small door in the arena dead bodies of men and animals were dragged with an iron hook to a mortuary cell, just as dead horses and bulls are dragged now, at the close of each scene in a bull-fight, at Madrid or Seville.

The *Strada della Fortuna* runs

E. from the Arch of Caligula and the little Temple which gives its name to the street. On the left is the **Casa del Fauno**, generally accepted as the typical house of a wealthy Pompeian citizen. It had a Tuscan *atrium* with a handsome floor in lozenges of coloured marble, and an *impluvium*, in the centre of which stood the Dancing Faun from which the house derives its name. On the left, under glass, is a pretty mosaic of doves, stealing a necklace out of a dressing-case. Many valuable works of art were removed from hence into the Naples Museum (cf. p. 145).

Opposite is No. 59, *Casa delle Parete Nere*, with arabesques on black ground, Cupids at play and work, and good mosaic floors. Further on is No. 57, *Casa dei Capitelli figurati*, with two square carved figured capitals high up at its entrance. Beyond the peristyle on the left is a bakehouse, with a curious oven. No. 56, *Casa del Granduca di Toscana*, has a pretty mosaic fountain at the end of its court. No. 51, *Casa di Arianna*, has a peculiar brick edging to its flower bed, and a fine mosaic in the further room on the rt. There is a spirited picture of a hunting scene in No. 48, *Casa della Caccia*.

At the corner of the street is a fountain, with a relief of Silenus. Turning to the left, on the left is the *Casa di Orfeo*, with a good painting of Orpheus taming the animals. Here was discovered the dog, now in the local museum. Next door is a **Fullonica**, with handsome white marble tables and fountain basin, and in a back room interesting appliances of the fullers' trade. Further on to the left is a Bakery, with stable and a perfect mill. On the rt., opposite the Fullonica, is the **Casa di Giocondo**, with the base of a shrine to the Lares, bearing reliefs (apparently) of an earthquake upon its frieze. In a room on the left, opening out of the further court, is a fine piece of marble pavement, in *giallo*

antico, porta santa, pavonazzetto, and africano.

Returning to the fountain of Silenus, the entire block at the opposite angle is occupied by the **Terme Nuove**, an establishment of baths not finished at the time of the eruption (closed on Thurs.). On entering, we turn to the left and pass into a small court with five chambers round it. These lead into an area, from which we may see the outflow of the large bath, and the square basin in which the water was collected.

On the opposite side of the Strada di Nola is the **Casa della Regina Margherita**, excavated in the presence of the Queen-Dowager. Here are some pretty pictures, including one of Narcissus bathing with Nymphs and Cupids. Behind it is a house where two terra-cotta crocodiles were found in 1892, with a remarkable pavement.

Recrossing the street of Nola and walking E., on the rt. is the *Casa del Canile*, with a dog-kennel and a painting of Thetis and Vulcan. At the end of the street is the **Casa del Centenario**, or *C. del Fauno Ebbero*, the latter name being derived from a bronze statuette of a drunken Faun discovered in the fish-pond. Its official title implies that it was excavated in 1879, on the 18th centenary of the eruption. In the peristyle are pictures of dwarfs walking on stilts, and other decorations.

From the fountain of Silenus the Strada Stabiana leads S., passing on the left the **Casa di Lucrezio**, which has a remarkably handsome marble fountain adorned with many figures. In the opposite Bakehouse of Proculus were found the charred loaves of bread, now in the Museum at Naples. Turning to the right at a fountain, No. 45 in the Strada degli Augustali, on the rt. is the **Casa dell' Orso**, with a bear on the entrance pavement and a beautiful mosaic fountain at the end. In the street running parallel on the S. is the *Casa del Balcone*

Pensile, with an overhanging balcony, well restored. Walking E. from it and turning rt., we reach almost immediately on the left the

Casa di Sirico, with three good paintings in a room to the left—Hercules worried by Cupids, Thetis giving armour to Achilles, and Neptune and Apollo at the building of Troy. Opposite the entrance are two large snakes on the wall—the usual warning to loiterers that they must “move on.”

Opposite the Forum Baths (*Terme del Foro*) is the **House of the Tragic Poet**, excavated in 1825, and described as the House of Glaucus in the *Last Days of Pompeii* (closed on Thurs.). It has yielded many treasures to the Museum, but the frescoes on its walls are now almost obliterated. Adjacent is the large *House of Pansa*, beyond which, at the junction of two streets, is a fountain. Taking the left branch, we reach the **House of Sallust**, which contains some important paintings, Diana and Actaeon being especially good. Others are Paris and Helen, Mars and Venus, Phryxus and Helle. Here is another bifurcation, with a fountain. Again keeping to the left, we pass the misnamed *Dogana*, which was not a Custom-house, and reach the **House of the Surgeon**, conjectured to be the oldest in the city. The atrium is Tuscan in style, and the impluvium is made of limestone, not marble.

Further on is the **Porta Ercolanese**, through which passed the road to Herculaneum. It has a central carriage-way, and side opening for foot passengers. From the gate stretches a line of city walls, the lower part of which is in huge blocks of travertine neatly joined together without mortar, and evidently of high antiquity.

The road to Herculaneum, immediately outside the gate, begins

to be a **Street of Tombs**. It has broad footways protected by a curbstone, and lined on both sides with sepulchres of important persons. The Necropolis of the city, where private individuals in whatever rank of life were laid to rest, has yet to be discovered. The most striking of the monuments are on the left.

The first is the tomb of *M. Cerinius Restitutus*, for many years mistaken for a sentry-box, in which some heroic guardian of the city had perished at his post. No. 4 is the tomb of *Mamia*, in the form of a stone hemicycle, with a handsome monument behind it, surrounded by Corinthian pillars. Ten other niches were reserved for the cinerary urns of other members of the family. Below Nos. 5 and 6 are the ruins of a house and garden belonging to *M. Calpurnius Frugi*, excavated, but filled in again. It was erroneously named the Villa of Cicero. No. 12, high up on the rt., is the *House of the Mosaic Columns* (p. 143), with a pretty fountain.

No. 20 (on the left) is the Cenotaph (empty tomb) of *Calventius Quietus*—the species of monument raised by the Romans to persons whose bodies could not be found. The inscription states that the honour of the *bisellium*, or double seat in the magisterial court, had been granted to the deceased, in consideration of his liberality. On the rt., No. 37, the tomb of *M. Alleius Luccius Libella* and his son, is a well-preserved monument in travertine.

No. 22 on the left is the tomb of *Naevoleia Tyche*, with the *bisellium* on the S. side, in front the portrait of the deceased with funeral ceremonies in reliefs, and on the N. side a vessel entering port after a voyage. Adjacent is a court containing a *Triclinium*, probably used for funeral feasts. Above the road on the rt. are some small grave-stones, one of which (No. 41) has the form of a human head, and

represents N. Velasius Gratus, a boy 12 years old.

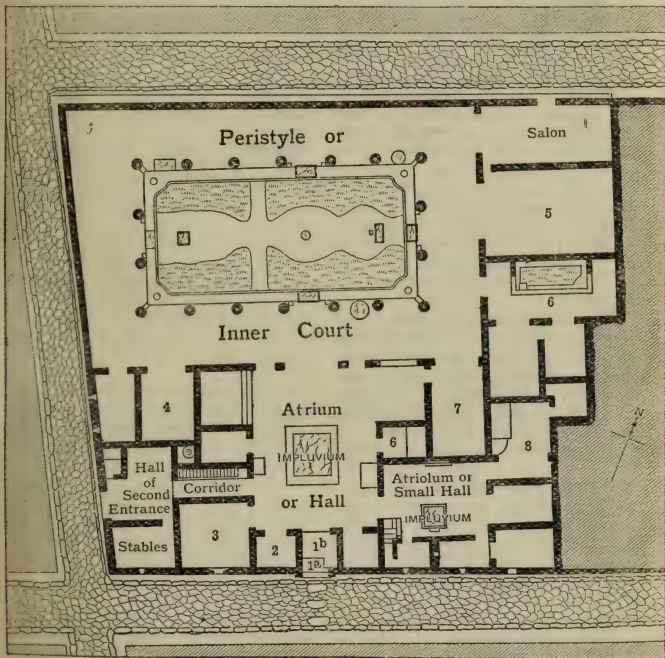
No. 24 on the left is the so-called **Villa of Diomede**, supposed to have belonged to the occupant of the tomb No. 42. Two of its floors remain, with staircases and remarkable ceilings. Round the garden was a cloister, and the spacious terraces must have commanded a delightful view.

Returning into the city, along the S. wall of the House of Sallust runs the *Vicolo di Mercurio*. Following it, the second street to the left leads to the **House of Adonis**, with a painting of Cupid binding the wound, and Venus looking on. At the end of the street is the **House of Apollo**, with fountains and decorations worth notice, and a fine mosaic in an unusual position on the wall. Passing to the rt. under the town wall, the first street on the rt. leads to the *House of Meleager*. Next comes the *House of the Centaur*, and then the *House of Castor and Pollux*—all three worth notice. More important is the **House of the Labyrinth**, E. of the last-named building, which has a fine mosaic of Theseus and the Minotaur in white and black, the surrounding lines being intended to represent the Cretan Labyrinth.

We now reach the most interesting of the recent excavations, the **House of the Vettii** (compare the Plan). A highly decorated Vestibule (1a) leads into a court (1b), on each side of which is a strong box for valuables, found empty. In the first room on the left (2) are frescoes of the Desertion of Ariadne, who kisses her hand to Theseus, and of Hero and Leander, with three dolphins. In the second room (3), Cyparissus with the pet stag which he had wounded, and the *omphalos* of Apollo. Another painting represents a fight between Pan and Cupid. The picture on the third wall of this room was destroyed when Vettius broke into

his house to recover his treasures, after the eruption. Room (4) opening out of the garden court has a fresco of the Infant Hercules strangling snakes, the Death of Pentheus, killed by his mother and sisters for spying at their revels, and the Punishment of Dirce (p. 144). In

water). From this we pass into the *Triclinium* (5), which is painted in red panels divided by black pilasters, and on the panel of each wall a mythological picture — Iphigeneia in Tauris, Slaughter of the Python, and Sacrilege of Agamemnon. The singularly graceful frieze represents



The House of the Vettii.

another room is a beautiful figure of a Faun with pipes and a crook.

The garden court is elegantly decorated with bronze figures of boys with geese, colonnettes of chased white marble, fountain ornaments, statuettes, and *vasche* (rectangular shallow tanks for

Cupids at work and play. These are the finest paintings yet discovered at Pompeii, and deserve attentive study. There are also five very pretty groups of winged girls gathering flowers.

The Cupid scenes on the frieze were originally 15, of which only

11 remain. They represent 1 (on the rt.), Boys playing with a duck. 2 Throwing stones at a target. 3 Making garlands. 4 Making oil. 5 Chariot-racing. 6 Selling ornaments. 7 Cloth-scrubbing (fuller's work). 8 Open-air festivals (indistinct). 9 Vintage. 10 Triumph of Bacchus. 11 Tasting wine.

Opposite the entrance is a blank space in the upper wall, which looks as if it had contained a valuable picture, afterwards removed.

Issuing from the Triclinium, on the left is a small court with a tank and pillars (6), and a small room leading out of it decorated with a painting of Hercules and Auge. In the last room (7) are pictures of Daedalus and Pasiphae, Ariadne found by Bacchus, and the Torture of Ixion (remarkably fine). Behind on the left is the kitchen (8), with its utensils left exactly as they were found.

The pavement dotted with white lozenges, the floating figures and festoons, the finely preserved paintings on pilasters under glass, and the general delicacy of the ornamentation in this beautiful house, are worthy of the closest study.

Several other houses of recent discovery are worth a visit. The new **Casa della Caccia** has scenes of a boar-hunt on a low screen around the garden, with a bridge and boats, Europa and the bull, a chase of lionesses, and some pleasing frescoes in the rooms. In the **Casa di Ercole** are figures of Hercules and Mercury, and a kitchen with frescoes of utensils. A newly excavated house in Regione IV contains large hunting scenes upon the walls, roughly drawn; in an inner room, Triumph of Bacchus; opposite, Mars and Venus, finely coloured. Beyond is a court with a marble fountain and table; in side rooms, Narcissus reposing, with a good reflexion in the water, and pretty heads of boys. Close by, a man swimming in the Sarno.

The *Casa degli Amorini Dorati* has a peristyle with the garden re-

stored: the marble sculptures which decorated it are still *in situ*, and several of the ceilings have been restored.

PORDENONE (12,400) Rte. 56.

Was the birthplace in 1483 of the painter *Giov. Antonio da Pordenone*, who has left several good pictures and frescoes in his native town. There are works of his deserving the attention of the artist at *Torre, Casarsa, Spilimbergo, Susegana*, and other towns or villages in this district of Venetia.

PRATO (51,000). Rtes. 60, 71.

A well-built Tuscan city on the *Bisenzio*, fell into the hands of the Florentines in 1107, and they held it for centuries. During the period of their rule it became famous for its woollen manufactures, an industry which it still maintains. A brisk trade in straw-hat making is also carried on, and the town has a local reputation for its biscuits (*cantucci di Prato*).

The **Cathedral** of S. Stefano is a domed building well seen from the station. It dates from the 12th cent., but was considerably enlarged and in part rebuilt by *Giovanni Pisano* about 1315, in the Pisan-Gothic style. On the W. front, which was erected after 1413, is a pulpit by *Donatello* and *Michelozzo*; from this pulpit is shown at certain seasons the most sacred relic of Prato, the *Sacra Cintola*, or Girdle of the Virgin, dropped into the hands of the doubting St. Thomas at the Assumption. The exterior of the Cathedral is faced with white marble; the upper part has bands of black. Over the principal door, in a lunette, is the Madonna with SS. Stephen and Lawrence, a terracotta relief by *Andrea della Robbia*. There is some fine stained glass in the windows of the E. end, which, however, accentuates the darkness of the building, the only other light being admitted by small windows in the clerestory.

NUOVA PIANTA DEGLI SCAVI DI POMPEI.

Natural Scale. 1:1980

Metri 0 50 100 200 Yards 0 50 100 200

- 1 Porta Marina
- 2 Museum
- 3 House of Triptolemus
- 4 Basilica
- 5 Temple of Apollo
- 6 Forum
- 7 Temple of Jupiter
- 8 Macellum
- 9 Curia
- 10 Temple of Mercury
- 11 Exchange of Eunuchia
- 12 Courts of First Instance
- 13 Casa del Ciagliaie
- 14 Casa dello Scheletro
- 15 Foro Triangolare
- 16 Tragic Theatre
- 17 Gladiators' Barracks
- 18 Comic Theatre
- 19 Porta di Stabia
- 20 Temple of Aesculapius
- 21 Temple of Isis
- 22 Casa del Citarista
- 23 House of Epidius Rufus
- 24 Amphitheatre
- 25 House of Cornelius Rufus
- 26 Terme Stabiane
- 27 Casa di Oionio
- 28 Casa di Sirico
- 29 Casa del Balcone Pensile
- 30 Curia Isiaca
- 31 Casa dell' Orso
- 32 House of Mars and Venus
- 33 Casa di Lucretio
- 34 House of the Marbles
- 35 Casa di Orfeo
- 36 Casa di Giocondo
- 37 Fullonica
- 38 Terme Nuove
- 39 Casa del Centenario
- 40 Casa della Regia Margherita
- 41 House of Hippolytus and Phaedra
- 42 House of Pyramus and Thisbe
- 43 Casa della Caccia
- 44 Casa di Arianna
- 45 Casa dei Capitelli Figurati
- 46 Casa delle Parvte Nere
- 47 Casa del Fauno
- 48 Temple of Fortuna
- 49 Fullonica
- 50 House of the Large Fountain
- 51 House of the Small Fountain
- 52 House of Adonis
- 53 House of Apollo
- 54 House of Meleager
- 55 House of Castor and Pollux
- 56 House of the Labyrinth
- 57 House of the Centaur
- 58 Forum Baths
- 59 House of the Tragic Poet
- 60 House of Pansa
- 61 Bakehouse
- 62 House of Sallust
- 63 House of the Surgeon
- 64 House of the Vestals
- 65 Shop of Albinus
- 66 Steps to the Walls
- 67 Porta Ercolanese
- 68 Tomb of Manira
- 69 Vaulted Seat
- 70 House of the Mosaic Columns
- 71 Villa of M. Crassus Frugi
- 72 Tomb of Scaurus
- 73 Tomb of Calventius Quietus
- 74 Tomb of Naevoleia Tyche
- 75 Tomb of Lucius Libella
- 76 Small Gravestones
- 77 Funeral Triclinium
- 78 Tomb of M. Arrius Diomedes
- 79 Villa of Diomedes
- 80 House of the Vettii
- 81 Porta del Vesuvio
- 82 Porta di Capua
- 83 Porta di Nola
- 84 Porta del Sarno
- 85 Porta di Nocera



Hotels
A. Hotel Diomedes
B. " Suisse

In the **CAPPELLA DELLA CINTOLA** are frescoes illustrating the life of the Virgin, by *Agnolo Gaddi* (bright day required). The screen is by *Bruno di Ser Lapo* of Florence. The pulpit, in the nave, is a beautiful work by *Ant. Rossellino* and *Mino da Fiesole*.

In the transept on the rt. is the Tabernacle of the **MADONNA DELL' ULIVO**, which the brothers *Giovanni, Giuliano, and Benedetto da Maiano* erected on land belonging to them; it was removed here in 1867. Below the altar is a Pietà; above, a Madonna in terra-cotta. The frescoes in the choir by *Filippo Lippi* illustrate the history of SS. John the Baptist and Stephen; in the one representing the mourning for St. Stephen there is a portrait of the Frate himself in a black robe. Morelli says that these "works are among the highest that the 15th cent. art brought forth in Italy."

The **Palazzo Comunale** (small fee) contains a small Collection of Pictures in four rooms. Here are some fine works by *Filippo Lippi, Filippino Lippi, Giovanni da Milano, Andrea del Castagno, Agnolo Gaddi, and the della Robbia*.

Close by is the old Palazzo Pretorio (13th cent.). In the chapter-house of S. Francesco are paintings by Gerini (a pupil of Giotto), and in the cloisters a tomb by Rossellino (?). **S. Maria delle Carceri**, designed and built by *Giuliano da Sangallo* (1485-1491) in the form of a Greek cross, is a fine example of Renaissance architecture; it is in part beautifully faced with white marble. The interior of the dome has a fine frieze and medallions by *Andrea della Robbia* (an altar and statues by him are in the Madonna del Buonconsiglio), and the choir stalls are good.

The **TABERNACLE OF S. MARGHERITA** in the street of the same name contains a Madonna and Saints, by *Filippino Lippi*.

RAPALLO (10,000). Rte. 68.

Carriages.—1 fr. the drive; 1.50 the hour. For long excursions a bargain must be made.

Boats.—1.50 to 2 fr. the hour.

The Roman *Tigullia*, claims to be a more ancient town than Genoa, and is said to have played an important part in the naval war of the Middle Ages. It occupies a strong natural position, and has long been distinguished for the energy and valour of its citizens. An inscription over the Cathedral, discovered A.D. 1149, states that a temple to Pallas once occupied its site, and that the people were converted to Christianity by SS. Gervasius and Protasius in 68. To the W. of the town is the *Ponte di Annibale*, a Roman bridge spanning a dry river-bed. In mediaeval times the town was surrounded with walls, and had five gates, of which two remain. The Pisans plundered and nearly destroyed Rapallo in 1170, and the Genoese became masters of the place in 1229. As early as 1225 the inhabitants were renowned for their skill in lace-making, an industry which they still pursue.

Rapallo is now a favourite winter station, and possesses many attractions. Many charming excursions may be made in the neighbourhood, by sea and land. The pilgrimage church of *Madonna di Montallegro* (2015 ft.) may be reached in 2 hrs. A good road leads to (6 m.) *Portofino*, a rising watering-place, where a boat may be taken to (2 hrs.) *San Fruttuoso*, in a very romantic situation at the head of a little bay. From there a footpath ascends in 3 hrs. to the *Telegrafo* (2015 ft.), commanding a magnificent view. Descent in 1 hr. to *Ruta*, whence a carriage road runs to (4 m.) *Rapallo*.

RAVELLO (2000).

This lofty mediaeval town (1227 ft.) is situated about 1½ hr. above Amalfi, and commands beautiful views over the Bay of Salerno. The **Cathedral** is a modernised building of the 11th cent., with

bronze doors by *Barisano da Trani* (1179), and a fine pulpit resting on lions, and adorned with mosaics, (1272), by Niccolò di Bartolommeo (the bust on the arch is a portrait of Sigilgaita Rufolo). Opposite is the ambo (same date) with Jonah and the whale in mosaic. Another good pulpit may be seen in the Church of *S. Giovanni*. Visitors are courteously admitted into the garden of the *Palazzo Rufolo*, a 12th cent. building in the Moorish style, with a splendid view from its terrace. On the other side of the deep valley is *Scala*, with an ancient pulpit resembling that at Ravello, and old frescoes in its church.

RAVENNA (63,000). Rtes. 60, 65, 83.

Caffè del Risorgimento; *Caffè Byron*.

Cabs.—1 fr. the drive; 2 the hour; 2.40 the hour outside the town. With two horses, 1.50 the drive; 3 the hour; 4 the hour outside the town.

Photographs.—*Ricci*, 14 Via Farini.

Post Office.—Piazza Alighieri.

Steam tramways to Classe and Forlì. Steamboat to Trieste weekly.

Is, after Rome, the most interesting city in Western Europe to the student of early church history. It is a city of extreme antiquity; in Roman times and later it was a seaport, though now it lies 6 miles inland. To its situation on the sea it owes the accumulation of those rich treasures of Byzantine art which are now its only glory. Ravenna lies in an unhealthy plain between the rivers *Lamone* and *Ronco*, occupying one of the most absolutely unpicturesque sites in the Italian Peninsula.

The **Cathedral** of *S. Orso*, rebuilt in the 18th cent. on the site of a church of the 4th cent., consists of nave and aisles with transepts, a dome in the centre, and a round campanile. In the lunette above the entrance to the sacristy is a fresco of Elijah in the Desert fed

by the Angel, and in a chapel in the north transept the Falling of the Manna, both by *Guido Reni*. Beneath the high altar lie the remains of many bishops, and to the rt. of it is a most beautiful silver cross with portrait-medallions. In the transepts to the rt. are two magnificent sarcophagi, enriched with Byzantine reliefs, both of the 6th cent. In the passage behind the altar on either side are the two halves of an ancient pulpit, on which are figures of beasts, birds, and fishes, all of them ancient Byzantine emblems. The sacristy contains many valuable relics, including the Ivory Throne of Maximian (?), with reliefs of the 6th cent. The subjects are the history of Joseph, with St. John the Baptist and the four Evangelists. Some of the tablets, unfortunately, are missing; one of them is said to be at Milan. There is also a calendar of the 6th cent. and a beautiful silver inlaid cross.

On the first floor of the **Archiepiscopal Palace** is a chapel containing some exceedingly beautiful mosaics in the Byzantine style, including the Madonna and attendant Saints, the Figure of Christ, and the symbols of the Evangelists. Here also are some mural inscriptions and other antiquities.

Adjoining the Cathedral is the **Baptistery**, an octagonal domed structure of ancient date, restored in 1890. The beautiful Font is of the 5th cent. The dome has magnificent 5th cent. mosaics, representing the Baptism of Christ, with the strange Byzantine device of the personified Jordan at His side. These are perhaps the most ancient mosaics in Ravenna, and are on a beautiful blue ground. The building has two arcades, one above the other; the upper one has many figures worked in stucco; the walls are beautifully inlaid, and have fine discs of porphyry.

The Church of **S. Vitale**, erected on the spot where S. Vitalis suffered martyrdom in 547, served as a

13. Palazzo Arcivescovile
14. Palazzo Municipale
15. Palazzo di Teodorico
16. Accademia Belle Arti
17. Biblioteca e Museo
18. Ospedale Civile
19. Sepolcro di Dante Alighieri
20. Mausoleo di Galia Placidia
21. Rotonda di Teodorico
Hotels.

A. Hotel Byron
B. Hot. Spada d'Oro e S. Marco
C. Hotel Unione

T.C.A. Teatro Comunale Alighieri

P.O. Post Office



To S. Apollinare in Classe ↓
London: Macmillan & Co., Ltd.

model for the famous Cathedral at Aix-la-Chapelle. It is octagonal, except that it has a chancel on one side. The dome is carried on eight pillars with rich Byzantine capitals connected by semicircular arches; the external wall of the building encircles these pillars at a distance of 12 ft. The dome is ingeniously constructed of small pipes, specimens of which may be seen both at the Civic Museum and at the Church of St. John the Evangelist.

The mosaics of the chancel are in the pure Byzantine style, with peacocks, fishes, and other emblems. They include portrait-figures of Justinian and Theodora and views of the holy cities, together with Evangelists and Prophets, and the offering of Melchisedec, which was such a favourite subject in early Christian art. There are also several scenes from the life of Moses and Abraham, and some good reliefs. The altar is of Oriental semi-transparent alabaster.

The Church of **S. Nazario e Celso** was originally the MAUSELEUM OF GALLA PLACIDIA, daughter of Theodosius the Great, founded by that empress in 440. The interior is adorned with beautiful mosaics of the 5th cent., among which birds and animals are tastefully introduced. The altar is made of transparent Oriental alabaster, and is intended to be illuminated by lights placed within it. Behind it is the marble sarcophagus of Galla Placidia, in which the empress was interred in 450 in a sitting posture. On the right is the marble sarcophagus of the Emperor Honorius, her brother, and on the left that of Constantius III, her second husband.

The little Church of **S. Maria in Cosmedin**, an Arian Baptistery, is in a Piazzetta opening out of the Via Luigi Carlo Farini. On the vault of the dome are mosaics of the 6th cent. illustrating the Baptism of Christ, with the genius of the Jordan rising from the river;

the effect of the limbs seen through the transparent water is most admirable.

In the Corso Garibaldi is the very celebrated Church of **S. Apollinare Nuovo**, erected in the 5th and 6th cent. in honour of S. Apollinaris, who was the first Bishop of Ravenna and a disciple of St. Peter. It is an exceedingly interesting basilica, the roof being supported by magnificent marble columns brought from Constantinople.

On the walls are rich mosaics; high up are emblematic pictures from the history of our Lord, embracing all its chief features except the Crucifixion, as in the early days this was deemed too terrible a subject to be depicted by human art. The other frescoes of the church are very striking, and include several views of Ravenna, showing the buildings which then existed, and on the other side of the church the town of Classis with its port. A little chapel on the left of the altar contains the ancient bishop's throne and a portrait in mosaic, together with the coffin of S. Apollinaris; the walls are inlaid with marble and porphyry.

The Church of **S. Giovanni Evangelista**, near the station, is entered through a fine court by a beautiful doorway with reliefs, illustrative of the storm encountered by Galla Placidia in her voyage to Italy. The tower at the corner originally stood on four columns, one of which may be seen immediately on the right on entering the church. The marble columns which carried the roof belong to the original church, and their capitals are Byzantine. In the 4th chapel on the left are frescoes of the Evangelists and four Latin Doctors, by *Giotto*. In the sacristy are some interesting mosaics, with emblematic figures of animals and a curious representation of the signs of the Zodiac.

S. Francesco, a modernised church of the 5th cent., has ancient

columns, some remarkable tombs, and sculptured ornamentation by *Pietro Lombardo*. Adjacent is the **TOMB OF DANTE**, who died at Ravenna, and was interred in the church. The tomb was erected in 1482 by Bernardo Bembo, and was restored in 1592 and 1780. It is in a square form, with a dome; opposite the entrance is a half-length relief of Dante, and below it the marble urn to which the poet's remains have been transferred from the wooden coffin in which they were originally placed. A Latin epitaph has been placed on the sarcophagus, but the statement alleging it to be Dante's own composition is dubious.

Near the **Porta Nuova** is the interesting Church of *S. Maria in Porto*, with ancient columns. 3 m. outside the gate is **S. Maria in Porto Fuori**, a basilica of 1100, with 14th cent. frescoes. It occupies the site of the old harbour, its tower serving as a lighthouse.

The **Museo Nazionale**, in the Carthusian *Monastery of S. Romualdo*, contains a valuable library and a number of interesting antiquities. In the Refectory is a fresco of the Marriage in Cana of Galilee, by *Luca Longhi*. The adjoining **Accademia delle Belle Arti** has a collection of casts, some paintings of the Byzantine School, and the remarkable tomb with recumbent effigy of Braccioforte, by *Severo da Ravenna* (1502).

10 min. walk from the **Porta Serrata** is the **Tomb of Theodoric**. Turning to the rt. and crossing the railway, the Custodian's Gate is seen immediately on the left. It consists of two tiers—the upper approached by ugly steps erected a century ago. There was originally a colonnade, now destroyed. The tomb is domed over with a single block of marble from Istria, 12 yds. in diameter. The floor of the mausoleum is hardly above sea-level, and is often very damp.

About $\frac{1}{2}$ hr. from Ravenna by carriage is the Church of **S. Apol-**

linare in Classe. Its lofty round campanile served as a landmark in the days when Classe was on the coast. Like the other round campanili of Ravenna, it dates from the 9th cent. The church is a basilica of great size, with beautiful marble columns, some interesting tombs, and some fine mosaics (6th–7th cent.), and a crypt-raised choir of the 12th cent.

The celebrated **Pineta**, or Pine Forest of Ravenna, has been almost spoilt by fires and frosts, and retains but little of its former beauty. A glimpse of it may be obtained by driving 2 m. beyond S. Apollinare in Classe.

RECANATI (15,000). Rte. 83.

A hill town commanding fine views over the Adriatic Sea and coast, has several good paintings by *Lor. Lotto*. At *S. Domenico*, St. Vincent; at *S. Giacomo*, St. James; at *S. M. Sopra Mercanti*, the Annunciation. The Virgin and Child at *S. M. in Monte Morelli* is by an imitator of the master. Other pictures by him are in the Gallery at the *Municipio*.

REGGIO (16,000).

There are three railway stations (see Route 96).

Cabs.—80 c. the course; 1 fr. 50 c. the hour.

Ferry-boat four times a day to Messina.

British Vice-Consul.

The capital of the province of Reggio was the ancient *Rhegium*, and is mentioned in history as early as B.C. 723. It was, however, destroyed by the earthquake of 1783, and again by that of 1908. Business has been to some extent resumed, but rebuilding has not yet been undertaken; many of the inhabitants live in temporary wooden structures, while others have returned to their houses. Some Roman baths have been found by the shore. The large *Cathedral* is of the 17th cent. Behind it rises the *Castello* (11th cent., with later

alterations). Nothing can exceed the beauty of the view across the straits to Messina, which is only 7 m. distant. Behind Reggio rises the well-wooded range of *Aspromonte*, the highest point of which is the *Montalto* (6420 ft.).

REGGIO (59,000). Rte. 60.

The chief town of its province, and usually called *Reggio d' Emilia*, to distinguish it from the town of the same name in Calabria, was the ancient *Regium Lepidi*, and is renowned as the birthplace of Ariosto (1474-1533). The *Duomo*, of the 15th cent., contains several fine sculptures and some traces of an earlier Romanesque building. There are some handsome frescoes in the Church of *Madonna della Ghiara* (1597), and in that of *San Prospero*, a Romanesque edifice restored in 1504, with an octagonal Renaissance tower where there is good intarsia work also. Reggio possesses a good public library and a museum, and it boasts one of the finest theatres in Europe for a town of its size and population. The celebrated Castle of *Canossa* (p. 66) may be conveniently visited from Reggio.

RIETI (17,700). Rte. 78.

The ancient *Reate*, is a thriving town in an agricultural district, with mediaeval walls. The modernised *Cathedral* has a crypt with old columns. In the Church of *S. M. della Scala* is a monument by *Thorvaldsen*. The Churches of *S. Agostino* and *S. Pietro Martire* have good doorways.

RIMINI (30,000). Rtes. 66, 83.

A pleasant little town on the Adriatic, is much frequented in the summer time as a bathing-place, for which purpose there is good accommodation on the beach. From the picturesque little port, St. Anthony is said to have preached to the fishes. The city itself is of extreme antiquity, and for a long time was an outpost colony of Rome—the last before “crossing

the Rubicon,” the tiny stream which formed the northernmost boundary of the Roman dominions in this corner of Italy. In mediaeval times Rimini was the home of the great Malatesta family, and the town retains many reminiscences of their rule. It consists mainly of one long street, in the centre of which is the Piazza Giulio Cesare. Turning out of it to the left, we reach the Cathedral of *S. Francesco*, originally a Gothic church, but partly remodelled in the early Renaissance style by L. B. Alberti. To the rt. of the entrance is the Tomb of Sigismondo (1468), with beautiful ornamentation in very low relief by *Agostino d' Antonio di Duccio*, the sculptor of similarly treated work at Perugia. In the 2nd chapel is a fresco by *Piero della Francesca* (1451). The next chapel contains the Tomb of Isotta, the wife of Sigismondo (1470). On the piers which divide the chapels are beautiful sculptures of angels and allegorical figures.

Returning to the Piazza Giulio Cesare, and following the broad Corso to the rt., we reach the *Ponte d' Augusto*, a Roman bridge completed by Tiberius A.D. 20, in a beautiful situation, and excellently preserved. Crossing it, on the left is the Church of *S. Giuliano*, containing the Martyrdom of S. Giuliano, by *Paolo Veronese*, and a picture in Byzantine style on wood, by *Bittino da Faenza* (1357).

From the ancient bridge a road along the ramparts leads due S. in a few minutes to the *Castello*, an old castle of the Malatesta family, surrounded by a wet ditch, and now a prison. It is associated with the story of Paolo and Francesca.

At the other (S.E.) extremity of the Corso is the *Arco d' Augusto*, a fine triumphal arch of travertine, erected in honour of Augustus in B.C. 27, after his restoration of the Via Flaminia (a picturesque little chapel in the Piazza Giulio Cesare marks a spot where S. Anthony preached).

In the *Piazza Cavour*, half-way down the *Corso*, is the **PALAZZO DEL COMUNE**, with a small **Picture Gallery**, containing works by *Giov. Bellini*, *Jac. Tintoretto*, and *Benedetto Coda da Rimini*. The **MUSEO**

ARCHEOLOGICO in the *Via Gamba-lunga* has some interesting sculptures and mediaeval tombstones.

12 m. S.W. of Rimini is **San Marino** (p. 290).

ROME.

Rtes. 72-75, 79-85. Map at end of book.

Table of the Roman Emperors to the Fall of the Western Empire.

B.C.

- 44 Julius Caesar, assassinated
- 27 Caesar Octavianus Augustus

A.D.

- 14 Tiberius
- 37 Caligula
- 41 Claudius
- 54 Nero
- 68 Galba
- 69 Otho
- Vitellius
- Vespasian
- 79 Titus
- 81 Domitian
- 96 Nerva
- 98 Trajan
- 117 Hadrian
- 138 Antoninus Pius
- 161 Marcus Aurelius
- 180 Commodus
- 193 Pertinax
- Didius Julianus
- 193 Septimius Severus
- 211 Caracalla
- (Geta, *d.* 212.)
- 217 Macrinus
- 218 Elagabalus
- 222 Alexander Severus
- 235 Maximinus
- 237 Gordian I and II
- 238 Pupienus and Balbinus
- 238 Gordian III
- 244 Philip the Arabian
- 249 Decius
- 251 Gallus and Volusianus
- 253 Aemilianus
- Valerianus

- 260 Gallienus
- 268 Claudius II
- 270 Aurelian
- 275 Tacitus
- 276 Florianus
- Probus
- 282 Carus
- 283 Carinus and Numerianus
- 284 Diocletian
- 305 Constantius Chlorus and Maximianus Galerius
- 306 Constantine the Great (sole Emperor 324-337)
- 307 Maximinus II
- Severus
- Licinus
- Maxentius
- 337 Constantine II
- Constantius II
- Constans
- 360 Julian (the apostate)
- 363 Jovian
- 364 Valentinian I and Valens (partition of the Empire)
- 367 Gratian
- 375 Valentinian II
- 379 Theodosius (sole Emperor 392-395)
- 383 Arcadius
- 395 Honorius
- 425 Valentinian III
- 455 Petronius Maximus
- 455 Avitus
- 457 Majorianus
- 461 Lib. Severus
- 467 Anthemius
- 472 Olybrius
- 473 Glycerius
- 474 Julius Nepos
- 475 Romulus Augustulus
- 476 End of the Western Empire

Table of Popes.

A.D.		
67	Martyrdom of St. Peter	526 Felix IV
67	Linus	530 Boniface II *
79	Anacletus	532 John II
91	Clement	535 St. Agapetus I
100	Euaristus	536 St. Silverius
109	Alexander I	538 Vigilius
119	Sixtus I	555 Pelagius I
128	Telesphorus	560 John III
139	Hyginus	574 Benedict I
142	Pius I	578 Pelagius II
157	Anicetus	590 St. Gregory I, the Great
168	Soter	604 Sabinianus
177	Eleutherus	607 Boniface III
193	Victor I	608 St. Boniface IV
202	Zephyrinus	615 Deusdeditus
218-222	Callixtus I	618 Boniface V
223	Urbanus I	625 Honorius I
230	Pontianus	640 Severinus
235	Anterus	John IV
236-250	Fabianus	642 Theodorus I
251	Cornelius	649 St. Martin I
252	Lucius I	655 St. Eugenius I
253	Stephen I	657 St. Vitalianus
257-258	Sixtus II	672 Adeodatus
259	Dionysius	676 Donus I
269-274	Felix I	678 St. Agathon
276	Eutychianus	682 St. Leo II
284	Caius	684 St. Benedict II
296	Marcellinus	685 John V
308	Marcellus	686 Conon
309	Eusebius	687 St. Sergius I
311	Melchiades	701 John VI
314	Sylvester I	705 John VII
336	Marcus	708 Sisinius
337	Julius I	Constantine I
352	Liberius	715 St. Gregory II
355	Felix II	731 St. Gregory III
366	Damasus I	741 St. Zacharias
384	Siricius	752 Stephen II
398	Anastasius I	Stephen III
402	Innocent I	757 St. Paul I
417	Zosimus	767 Constantine II
418	Boniface I	768 Philip
422	Coelestinus I	Stephen IV
432	Sixtus III	772 Hadrian I
440	Leo I, the Great	795 St. Leo III
461	Hilarius	816 Stephen V
468	Simplicius	817 St. Paschalis I
483	Felix III	824 Eugenius II
492	Gelasius I	827 Valentinus
496	Anastasius II	Gregory IV
498	Symmachus	844 Sergius II
514	Hormisdas	847 St. Leo IV
523	John I	855 Benedict III

* The first Pope who was not canonised.

- 858 St. Nicholas I
 867 Hadrian II
 872 John VIII
 883 Marinus I
 884 Hadrian III
 885 Stephen VI
 891 Formosus
 896 Boniface VI
 Stephen VII
 897 Romanus I
 Theodorus II
 898 John IX
 900 Benedict IV
 903 Leo V
 Christophorus
 904 Sergius III
 911 Anastasius III
 913 Landonius
 914 John X
 928 Leo VI
 929 Stephen VIII
 931 John XI
 936 Leo VII
 939 Stephen IX
 942 Marinus II
 946 Agapetus II
 955 John XII
 963 Leo VIII
 964 Benedict V
 965 John XIII
 972 Benedict VI
 974 Benedict VII
 Boniface VII
 983 John XIV
 985 John XV
 John XVI
 996 Gregory V
 999 Sylvester II
 1003 John XVII
 John XVIII
 1009 Sergius IV
 1012 Benedict VIII
 1024 John XIX
 1033 Benedict IX
 1044 Gregory VI
 1046 Clement II
 1048 Damasus II
 1049 St. Leo. IX
 1055 Victor II
 1057 Stephen X
 1058 Benedict X
 1059 Nicholas II
 1061 Alexander II
 1073 Gregory VII (Hildebrand).
 1086 Victor III
 1088 Urban II
 1099 Paschalis II
 1118 Gelasius II
 1119 Calixtus II
 1124 Honorius II
 1130 Innocent II
 1143 Coelestine II
 1144 Lucius II
 1145 Eugenius III
 1153 Anastasius IV
 1154 Hadrian IV (Nicholas Brake-
 speare).
 1159 Alexander III
 1181 Lucius III
 1185 Urban III
 1187 Gregory VIII
 1187 Clement III
 1191 Coelestine III
 1198 Innocent III
 1216 Honorius III
 1227 Gregory IX
 1241 Coelestine IV
 1243 Innocent IV
 1254 Alexander IV
 1261 Urban IV
 1265 Clement IV
 1271 Gregory X
 1276 Innocent V
 Hadrian V
 John XX or XXI
 1277 Nicholas III
 1281 Martin IV
 1285 Honorius IV
 1288 Nicholas IV
 1294 St. Coelestine V
 1295 Boniface VIII
 1303 Benedict XI
 1305 Clement V
 1316 John XXII
 1334 Benedict XII
 1342 Clement VI
 1352 Innocent VI
 1362 Urban V
 1370 Gregory XI
 1378 Urban VI
 1389 Boniface IX
 1394 Benedict XIII (at Avignon).
 1404 Innocent VII
 1406 Gregory XII (Angelo Correr).
 1409 Alexander V
 1410 John XXIII
 1417 Martin V (Oddone Colonna).
 1424 Clement VIII
 1431 Eugene IV (Gabriele Con-
 dulmer).
 1447 Nicholas V
 1455 Calixtus III (Alfonso Borgia).

- 1458 Pius II (Aeneas Sylvius Piccolomini, Siena).
 1464 Paul II (Pietro Barbo).
 1471 Sixtus IV (Francesco della Rovere of Savona).
 1484 Innocent VIII (Giov. Battista Cibo of Genoa).
 1492 Alexander VI (Roderigo Borgia).
 1503 Pius III (Francesco Piccolomini of Siena).
 Julius II (Giuliano della Rovere).
 1513 Leo X (Giov. dei Medici).
 1522 Hadrian VI (of Utrecht).
 1523 Clement VII (Giulio dei Medici).
 1534 Paul III (Alessandro Farnese).
 1550 Julius III (Giov. Maria dal Monte).
 1555 Marcellus II
 Paul IV (Gian Pietro Caraffa of Naples).
 1559 Pius IV (Giov. Angelo Medici of Milan).
 1566 St. Pius V (Ghislieri of Piedmont).
 1572 Gregory XIII (Ugo Buoncompagni of Bologna).
 1585 Sixtus V (Felice Peretti).
 1590 Urban VII (Giambattista Castagna of Rome).
 Gregory XIV (Nic. Sfondrati of Milan).
 1591 Innocent IX (Giannantonio Facchinetti of Bologna).
 1592 Clement VIII (Ippolito Aldobrandini of Florence).
 1605 Leo XI (Alessandro Medici).
 Paul V (Camillo Borghese).
 1621 Gregory XV (Alessandro Ludovisi).
 1623 Urban VIII (Matteo Barberini).
 1644 Innocent X (Giambattista Pamfili).
 1655 Alexander VII (Fabio Chigi of Siena).
 1667 Clement IX (Giul. Rospigliosi).
 1670 Clement X (Emilio Altieri).
 1676 Innocent XI (Benedetto Odescalchi).
 1689 Alexander VIII (Pietro Ottobuoni).
 1691 Innocent XII (Ant. Pignatelli).
 1700 Clement XI (Giov. Franc. Albani).
 1721 Innocent XIII (Mich. Ang. Conti).
 1724 Benedict XIII (Vinc. Maria Orsini).
 1730 Clement XII (Lorenzo Corsini).
 1740 Benedict XIV (Prosp. Lambertini).
 1758 Clement XIII (Carlo Rezzonico of Venice).
 1769 Clement XIV (Giov. Ant. Ganganelli of Rimini).
 1775 Pius VI (Giov. Angelo Braschi).
 1800 Pius VII (Gregorio Barnaba Chiaramonti of Cesena).
 1823 Leo XII (Annib. della Genga of Spoleto).
 1829 Pius VIII (Franc. Xav. Castiglione of Cingoli).
 1831 Gregory XVI (Mauro Capellari of Belluno).
 1846 Pius IX (Giovanni Maria Mastai-Ferretti of Senigallia).
 1878 Leo XIII (Giacchino Pecci of Carpineto, *b.* 2nd March 1810; *d.* 20th July 1903).
 1903 Pius X (Giuseppe Sarto of Riese, *b.* 2nd June 1835).

General View of the City.

The City of Rome lies on both sides of the Tiber, which bisects it unequally from N. to S., in a plain bounded on the W. by the Janiculum Hill, on the E. by the Campagna, on the N. by the Pincian, and on the S. by spurs of the Aventine and Caelian. On the W. of the Tiber at the foot of the Janiculum Hill is the Vatican quarter, and, further S., the Trastevere, inhabited by a working-class population. The plain between the eastern hills and the river is the site of the ancient *Campus Martius*. The principal street in Rome is the *Corso*,¹ which leads from the *Porta del Popolo* on the N., to the *Piazza*

¹ This street has been renamed the Corso Umberto Primo, but as everybody still calls it the Corso, we have generally used that shorter and more familiar name in this book.—Ed.

Venezia in the centre of the city, the starting-point of many tram-lines. Two other streets start from the *Piazza del Popolo*—the *Via Babuino* on the left of the *Corso* leading to the *Piazza di Spagna*, once the centre of life for English visitors to Rome; and the *Via di Ripetta*, leading to the Tiber. Another important thoroughfare is the new and wide *Corso Vittorio Emanuele*, leading from the *Piazza Venezia* to the Tiber; and a third is the *Via Nazionale*, ascending from the *Piazza Venezia* to the railway station. The *Capitoline Hill*, with its museums and public offices, is S. of the *Piazza Venezia*, and between it and the *Palatine Hill*, with the remains of the palaces of the Caesars, are the ruins of the ancient *Forum*. On the *Aventine* and *Caelian Hills* are several interesting and beautiful churches, and near the latter is St. John Lateran, with the Lateran Museum. The new quarters of Rome lie chiefly on the site of the former *Villa Ludovisi* to the N., near S. M. Maggiore to the E., and in the *Prati di Castello*, a level space between the river and the Vatican. The population of the city and its suburbs was 424,943 at the census of 1901 (of whom 8644 were in the *Campagna*, over the greater part of which the commune of Rome extends), and must now be about half a million.

Sketch of the History of Rome.

It has been generally supposed that the earliest beginnings of Rome were in a fortified pastoral village on the *Palatine Hill*. The colony is supposed to have been founded by settlers from the *Alban Hills*, while the opposite height of the *Quirinal* was colonised by *Sabines*. After the union of the two settlements, the *Forum* lying between the heights became the common place of meeting, and the *Capitol* the fortress of the city. *Servius Tullius* is said to have built a wall

round the extended city, and remains of such a wall are still extant, though the greater part of the so-called "Servian" wall cannot be earlier than the 4th cent. B.C. The *Cloaca Maxima* was, it is said, built by the last king of Rome, *Tarquinius Superbus*, who was expelled in the 6th century B.C.

Under the Republic Rome conquered the neighbouring states and established her supremacy over the centre of Italy. To this period belongs the sack of Rome by the Gauls (B.C. 390). The *Tabularium* on the *Capitol* belongs to the Republican period, and so do the so-called *Temple of Mater Matuta*, and some of the bridges over the Tiber.

The murder of *Julius Caesar* (B.C. 44) was followed by the rule of *Augustus*, who boasted that he found Rome of brick and left it of marble. The most notable buildings still remaining of this period are the *Temple of Castor*, the *Portico of Octavia*, the *Theatre of Marcellus*, the *Basilica Julia* in the *Forum*, and the *Forum of Augustus*. *Augustus* was followed by *Tiberius*, *Caligula*, *Claudius*, and *Nero*; the latter, after the fire which occurred in his reign, the origin of which is uncertain, built the *Golden House* which extended from the *Palatine* to the *Esquiline*, a great part of which it covered, but was destroyed by later emperors. *Vespasian* (A.D. 69) and his successors, the *Flavian Emperors*, built the *Colosseum*, the *State Palace*, on the *Palatine*, and the *Baths* and *Arch of Titus*. In A.D. 96 *Nerva* succeeded to power. His successor, *Trajan*, built the *Forum* called after him, and *Hadrian* the great *Temple of Venus and Rome*. *Aurelian* (A.D. 270) surrounded Rome with a wall to protect it from the attacks of the Northern barbarians.

The last severe persecution of the Christians took place under *Diocletian*. He was succeeded by *Constantine the Great*, who built the *Arch* which bears his name.





In this reign Christianity became the religion of the State. The oldest place of Christian worship in Rome is said to have been the house of Pudens, on the site of the Church of *S. Pudentiana*. Some *Catacombs* date from the 1st cent. *S. Maria in Trastevere* and *S. Cecilia* were founded in the 3rd cent. The churches of the *Lateran*, *St. Peter's*, *S. Paolo fuori le Mura*, *S. Croce in Gerusalemme*, *S. Lorenzo Fuori*, and *S. Sebastiano* are attributed by tradition to Constantine. These churches, with *S. Maria Maggiore*, were called the Seven Pilgrim Churches of Rome.

In 408 an edict of Honorius confiscated the property of the Pagan temples, many of which were transformed into churches. During the 5th cent. Rome was repeatedly sacked by the Goths and Vandals. Leo the Great, at this period, when the power of the Byzantine Emperors had sunk to a very low ebb, laid the foundations of the temporal authority of the Church. In 755, Pepin, King of the Franks, was invited by the Pope into Italy, and in the year A.D. 800 Charlemagne was crowned as Emperor of the West by Leo III. During the Middle Ages frequent conflicts arose between the Pope and the Emperors; and the great Roman nobles, in their fortified palaces, carried on incessant feuds with each other. Clement v in 1309 transferred the seat of the papacy to Avignon, where the popes remained under the protection of France till 1377, when Gregory XI was persuaded by Catharine of Siena to return to Rome. During this interregnum Rienzi, in 1347, restored the Roman Republic for a short period. The popes of the Renaissance, especially Julius II and Leo X, did much to beautify Rome with handsome buildings, at the expense, however, of numerous classical remains. St. Peter's dates from this period, to which belong also the works of *Raphael* and *Michel Angelo* in the Sistine Chapel and elsewhere. Sixtus V also, in

the 16th cent., embellished the city. After the French Revolution Rome became subject to Napoleon, but the Pope's authority was restored at the Peace of Vienna. In Nov. 1848 a Republic was for a short time established by Mazzini, and Pius IX took refuge in the fortress of Gaeta; but in Apr. 1850 he was brought back to Rome by the aid of French soldiers, and remained the Sovereign of the City till 1870, when Rome was united with the kingdom of Italy.

THE GATES, twelve in number, deserve a passing notice. The finest, the *Porta Maggiore*, situated near the S.E. corner of the walls, consists of a noble arch of travertine (p. 234). The *Porta San Sebastiano*, the most southerly of all, has two fine semicircular brick towers, resting on foundations of marble. The *Porta San Giovanni*, occupying an intermediate position between these two (p. 233), belongs to the 16th century. The high road to Naples by the Pontine Marshes passes out of it. The *Porta San Paolo*, in the S.W., is perhaps the most picturesque of all (p. 281). Returning again to the E. side, we have the *Porta San Lorenzo* (p. 236); on the N.E., the *Porta Pia*, rebuilt in 1564 close to the ancient *Porta Nomentana* (p. 241), from the designs of Michel Angelo; and on the N., at a short distance from the left bank of the river, one of the finest of all the gates, the *Porta del Popolo*, built by Vignola in 1561 from Michel Angelo's designs, and consisting of four Doric columns, with statues of St. Peter and St. Paul in the intervals between them (p. 263). The whole space within the walls is divided into 14 *rioni*, or districts; of these, only two—Trastevere and the Borgo—are on the right bank of the Tiber. The number is the same as that of the regions into which Augustus divided Rome, but their boundaries are quite different.

THE WALLS, built of brick, with

Walls & Buildings erected between 753 B.C. and the reign of Augustus 28 B.C., shown in green thus:  BUILDINGS
Walls & Buildings erected after 28 B.C., in black thus:  BUILDINGS
The four Regions of Servius are marked thus:  BUILDINGS
The fourteen Regions of Augustus thus:  BUILDINGS

ROMA

753 B.C. - 475 A.D.

Natural Scale, 1:18,000.

Scale of Paces

0 500 1000 2000

0 100 200 Yards

0 100 200 Metres

0 100 200 300 400 500 600

Aqueducts..... AQ. APPIA

Parks & Gardens

The 1st. Kingly City (Roma Quadrata)

- a. Porta Mugonia
- b. Porta Romana
- c. Scalas Caeli
- d. Casa Romuli
- e. Lupercal
- f. Ara Maxima Heroula

- C.V. Capitolium Vetus
- CAP. Capitolium
- F.R. Forum Romanum
- (N.B. For names of buildings etc. in the F.R. and Sacra Via, see special plan.)
- M.P. Mons Palatinus
- (N.B. For names of buildings etc. see special plan of the Palatine.)

1. Templum Jovis Statoris
2. Templum Jovis (Capitolium)
3. T. Matris Matutinae (Eborium)
4. Templum Fortuna
5. Templum Ceres
6. Templum Apollinis
7. Templum Junonis Reginae
8. Ara Aii Louvii ?
9. Sepulcrum Scipionum
10. Templum Aesculapii (Insula)
11. T. Spei, Pietatis, Juno Sospita
12. Basilica Porcia (Site of)
13. T. Veneris Eryciniae (Sallustianae)
14. Porticus Minucia Theatrum et Crypta Balbi
15. Templum Minervae
16. Tabularium
17. For. Julium et T. Veneris Genetrixiae
18. Porticus Octaviae
19. Porticus Pompeii
20. Theatrum Pompeii
21. Pantheon
22. Thermæ Agrippianae
23. Stagnum Agrippae
24. Ara Pacis Augustae
25. Ara Mercurii Sobrii
26. Porticus Vipania
27. Lacus Særvilius ?
28. Temp. Divi Augusti
29. Hadrianum
30. Macellum ?
31. Colossus
32. Meta Sudana ?

33. Stadium Domitiani
34. Iæum et Serapeum
35. Arcus Domitiani
36. Temp. Divi Traiani
- (See special plan of the Imperial Fora.)
37. Temp. Veneris et Romae
38. Temp. Matidia
39. Col. Marc. Aurelii
40. Arcus Septimii Severi
41. Escubitorium Cohor VII, Vigili
42. Thermæ Alexandrianæ
43. Arcus Gallieni
44. Arcus Constantini
45. Janus Quadrifrons
46. Porticus Divorum

numerous towers, have an average height of about 50 feet. Those on the left bank are ancient, and are mainly due to Aurelian (A.D. 271). Aurelian also built a wall protecting the western ends of the lower bridges, and running up to the *Porta Aurelia* (S. Pancrazio) on the summit of the Janiculum. Leo IV built a wall round the Vatican and the Borgo, connecting it with the Castle of S. Angelo; and Urban VIII built a wall uniting the two enclosures.

Aqueducts.—These magnificent works form the most prominent feature in the landscape to the S.E. of Rome. They have wrongly been cited as a proof that the Romans were ignorant of that principle in hydrostatics—that water will always rise to the level of its source. A recent French writer, M. de Montauzan, makes it clear that, inasmuch as the Romans were unable to make large pipes that would stand a high pressure, the amount of lead-piping required would have been so enormous that the use of conduits of masonry, the materials for which were obtainable on the spot, was in reality far more economical. There is, on the other hand, a remarkable use of siphons in the aqueducts of Lyon. Eleven aqueducts in all supplied the city of Rome.

Of the earliest, the *Aqua Appia* (B.C. 311) and *Anio Vetus* (B.C. 272), few vestiges remain.

The *Aqua Marcia* (B.C. 145) began at a point between Tivoli and Subiaco, in the upper valley of the Anio (p. 41). Its whole length was about 56 miles, for about six of which it was sustained by arches, of which the *Aqua Tepula*, dating from B.C. 126, and the *Aqua Julia*, built by Augustus B.C. 34, also made use. Remains of them may be seen at the *Porta Maggiore* (p. 232) and at *Roma Vecchia*. The *Aqua Virgo* (p. 267) derives its name from the tradition that its source was pointed out to some soldiers by a young girl. It is mostly subterranean. It supplies the fountain

of Trevi, and much of the lower part of Rome. The *Aqua Alsietina* was built by Augustus, but no remains of it now exist. The *Aqua Traiana* (p. 68) built by Trajan, was restored by the popes, and is now called *Aqua Paolina*; it supplies the fountains of St. Peter's, and turns several mills on the Janiculum after escaping from its basin above S. Pietro in Montorio. The *Aqua Claudia* was commenced by Caligula A.D. 36, and finished by the Emperor Claudius A.D. 50. Its whole length was 46 miles, of which 10 miles were upon arches. A line of these arches, 6 miles in length, stretches across the Campagna, and forms the grandest ruin outside the walls of Rome. These arches were employed by Pope Sixtus V in his *Aqua Felice*, which supplies the fountains of Termini, the fountain of the Tritons, that of the Monte Cavallo, and many others. The springs, however, are those of the *Aqua Alexandrina*, built by Alexander Severus in 226 A.D., the latest of all the ancient aqueducts. The longest of all the aqueducts was the *Anio Novus*, built also by Claudius. Its length was 62 miles, 48 of which were underground. Like the *Anio Vetus*, it drew its supply from the upper course of the river Anio itself; and the water must have required careful filtering before it could be drunk.

MODERN ROME occupies the plain on each side of the Tiber and the slopes of the seven hills.

The city is divided by the Tiber into two unequal parts, that on the left bank being Rome proper, and that on the rt. bank being the Leonine city, or *Trastevere*. Its walls on the left bank are 10 miles in circumference, pierced by 13 gates; on the rt. bank the walls are between 3 and 4 miles in circuit, with four more gates. They enclose a space of which much is uninhabited, but the buildings constantly in progress are gradually spreading outside it.

The site of the ancient *Campus Martius* constitutes the lower and most densely populated part of the city.

Of the **Seven Hills** of ancient Rome, all are situated on the left bank of the Tiber. The **Quirinal** and **Viminal** (as also the Pincian Hill to the N., and the Cispan and the Oppian to the S. of them), are narrow spurs of the **Esquiline**—the plateau (195 ft. at its highest point) on the E. of Rome. To the S. of the Oppian is the **Caelian**, a long hill extending E. as far as the Lateran: to the W. of the Caelian is the **Palatine**, a quadrangular hill originally with two summits, united on the N.E. by the Velia (the ridge on which the Arch of Titus stands) to the lower part of the Oppian. To the N.W. of it is the **Capitol**, a narrow ridge with two summits, separated from the Quirinal by a narrow valley; while from the Forum, which lies between the Oppian, Palatine and Capitol, begin the valleys which separate the Quirinal, Viminal, Cispan and Oppian, and the Velabrum, between the Capitol and Palatine. Finally, the S.W. portion of Rome is taken up by the **Aventine**, separated from the Palatine by the valley which once contained the Circus Maximus: on the W. it overhangs the river, while on the N.E. it comes quite close to the Caelian. It also has two summits, divided by the road from the S. angle of the Palatine to the Porta S. Paolo. The filling up of the depressions between the Seven Hills has considerably reduced their prominence, and the outline of some of them is now very difficult to trace. They are best seen from the *Tower of the Capitol* (p. 223), which overlooks the centre of Ancient Rome, and which the traveller should make a point of ascending at the earliest moment possible.

Church Festivals.—Fuller details are contained in the *Diario Romano* (60 c.) and *L'Année Liturgique* (3 fr.). The best work on the ceremonies of the Holy Week and

their signification is the *Manuale delle Cerimonie che hanno luogo nella Settimana Santa e nell'ottava di Pasqua al Vaticano* (1½ fr.). There is also a French edition. Admission to the Sistine Chapel, as well as to St. Peter's, on great occasions (to the reserved part), is accorded to gentlemen in uniform or evening dress, and to ladies in black dresses and black veils, or black caps. Seats are reserved for ladies, but are only to be obtained by card, during the Easter festivities, and, on account of the great demand, should be secured some time previously, by application to a Minister, consul, or banker. Even with these intermediaries cards are not easy to obtain for those rare occasions when the Pope officiates in person. The public benediction from the Loggia of St. Peter's has been discontinued. The most celebrated festivities are those of the Holy Week, from Palm Sunday to Easter Day, which take place in St. Peter's, accompanied by the Lamentations of Palestrina and the music of other old masters. Since 1870 the Pope has only appeared occasionally, and the so-called *Cappella Papale* on important festivals has been discontinued. The following are the principal festivals:—

Jan. 6—Epiphany. Mass in various rites at the churches. Greek rite at *S. Atanasio*.

Jan. 17—Benediction of domestic animals at *S. Eusebio*.

Jan. 18—*S. Prisca* on the Aventine. Chair of St. Peter.

Jan. 21—*S. Agnese fuori*, 10.30 a.m. Blessing of the Lambs.

Jan. 31. Lower Church at *S. Clemente* lighted up.

Feb. 2—Blessing of Candles in St. Peter's, 9.45 a.m.

Feb. 7.—Ann. Mass in Sistine Chapel for Pius IX.

Holy Week.

Palm Sunday—*St. Peter's*, 10 a.m. Consecration of Palms, procession, and mass. Confession in the *Lateran*.

Wednesday—*St. Peter's*, 3 p.m.

Tenebrae and Miserere. Altars stripped and lights put out.

Holy Thursday—Washing of the altar in *St. Peter's* at 7 p.m. Tenebrae and Miserere.

Good Friday—Miserere at *St. John Lateran*. Entombment in many churches.

Saturday—At all churches, lighting of the holy fire, before 8 a.m.

Easter Sunday—Best services at *St. Peter's*, *St. John Lateran*, and *S. M. Maggiore*. Exhibition of relics at the former.

1st Sunday after Easter—*S. Pancrazio*.

Nov. 2—All Souls' Day. *Campo Santo. Cappuccini*.

Nov. 5—*S. Gregorio*. Chapels open.

Nov. 22—*S. Cecilia*. Lower Church of *S. Clemente* and Catacombs of *S. Callixtus* lighted up.

Nov. 23—*S. Clemente* lighted up.

Dec. 8—Conception. *SS. Quattro Coronati*.

Dec. 25—Christmas Day. *S. M. Maggiore*. Procession of the Holy Cradle at 5 p.m.

Dec. 26—St. Stephen's Day. Peasants' Fair at *S. Stefano Rotondo*.

Dec. 27—St. John the Evang. *S. Giov. in Porta Latina*.

Dec. 31—4 p.m. Te Deum in the *Gesù*.

For a list of the National Holidays, when all public Museums and Galleries are closed, see p. 84.

Theatres.—*Argentina, Costanzi, Valle, Nazionale*. Among the smaller are the *Manzoni, Metastasio*, and *Quirino*.

Arrival.—Omnibus and porters from all the best hotels meet the trains.

Cab-Hire.—Taximeters are now universal. At night (after 8 p.m.) the driver is entitled to charge half as much again as the meter shows. There are a few motor-cabs. For long drives, outside the city walls, a bargain should be made before starting.

Furnished Apartments.—The best situations are in and about the

Piazza di Spagna and in the *Ludovisi* quarter. The best streets are the *Via Nazionale*, *Venti Settembre*, *Babuino*, *Gregoriana*, *Sistina*, *Quattro Fontane*, *della Propaganda*, *Tritone*, *Condotti*, and *della Croce*. Less central, but more sunny and on higher ground, *Via Aurora*, *Boncompagni*, and *Véneto*, in the new *Ludovisi* quarter. It is advisable to employ a good house agent in hiring apartments and in arranging terms. *Toti*, 54 *Piazza di Spagna*, and *Poggiali*, 6 *Via Condotti*, may be recommended.

Plan of Visit.—The editors have deemed it best not to dictate to the tourist what objects of interest he shall see, or the order in which he should visit them. One might spend a whole year in Rome without exhausting its objects of interest; and the tourist who can devote, as too many are compelled to do, only a few days to his visit, cannot hope to see a tenth of them. Inasmuch as nine tourists out of ten, particularly those pressed for time, will desire to visit first the *Capitol*, *Forum*, *Colosseum*, and *Palatine*, descriptions of these ancient sites have been placed at the beginning of the description of Rome.

To those who are pressed for time, and who desire to select the sights best worth seeing in Rome, the following list is suggested:—

Antiquities.—The *FORUM, COLOSSEUM, PALACE OF THE CAESARS*, and the *BATHS OF CARACALLA*.

Churches.—*ST. PETER'S, ST. JOHN LATERAN, S. MARIA MAGGIORE, S. LORENZO FUORI LE MURA, S. PAOLO FUORI LE MURA, S. AGNESE FUORI LE MURA, ARA COELI, S. CLEMENTE, S. PIETRO IN MONTORIO, S. PIETRO IN VINCOLI, S. PRASSEDE, S. GREGORIO, S. STEFANO ROTONDO, and S. MARIA IN TRASTEVERE*.

Palazzi.—*VATICAN, DORIA, BARBERINI, CORSINI, and COLONNA*.

Villas.—*DORIA-PAMPHILI, BORGHESE*.

Museums.—*VATICAN, LATERAN, NAZIONALE (DELLE TERME), CAPITOL, and CONSERVATORI*.

Hours and Conditions of Admission.

ANTIQUARIUM (p. 228), 9 to 5, 50 c. (week days only).

BARBERINI. Daily, 10 to 4.30, except Sun., 1 fr.

BARRACCO, MUSEO, Tues., Fri., 10 to 2, free.

BORGHESE VILLA, garden, and pictures and statues in Casino. Garden free all day. Casino, on week days, 10 to 4; March 1 to Aug. 31, 12 to 6, 1 fr. Sunday morning, 10 to 1, free.

CAPITOL AND CONSERVATORI MUSEUMS and Tabularium, 10 to 3, 1 fr. Sunday morning, 10 to 1, free.

CARACALLA, BATHS OF. Daily, 9 to dusk. Adm., 1 fr.; Sun. free, 10 to dusk.

CASTELLO DI S. ANGELO (Mausoleum of Hadrian). 9 to 4, adm., 1 fr. Sun. free, 10 to 2.

Catacombs.—The Catacombs of *S. Calixtus* on the Via Appia, and *Domitilla* on Via Ardeatina, near it, are open daily, 1 fr. Those of St. Agnese (Via Nomentana) and San Sebastiano can be visited at any time from the churches above them (*not* on Sunday), but the latter give no idea of a catacomb. For the other Catacombs (Praetextatus, Ostrianus, Priscilla, etc. etc.), arrangement must be made beforehand, permission being obtained from a member of the Commissione di Archeologia Sacra. Some of them are occasionally illuminated (notably S. Priscilla on Dec. 31).

Colonna Palace. Tues., Thurs., Sat., 11 to 3.

Corsini Palace, picture gallery, 9 to 3. (June to Sept., 8 to 2), 1 fr. Sun., 10 to 1, free.

DORIA PALACE, picture gallery. Tues. and Fri., 10 to 2.

FARNESINA VILLA. 1st and 15th of every month and every Mon., Wed., and Fri., 10 to 3.30.

FORUM ROMANUM. 9 to dusk, 1 fr. Sun., 10 to dusk, free.

Galleria d'Arte Moderna. Daily, 9 to 3, 1 fr. Sun., 10 to 1, free.

LATERAN MUSEUM.

Museo Cristiano, Mon., Wed.,

Fri. 10 to 3 (June to Sept., 9 to 1), 1 fr. 1st Sat. in month, 10 to 1 (June to Sept., 9 to 12), free. *Museum of Sculpture*, Tues., Thurs., 10 to 3 (June to Sept., 9 to 1), 1 fr. All Sats., except 1st., 10 to 1 (June to Sept., 9 to 12), free.

St. Luke, Academy of. Every day, 9 to 3: Sun., 9 to 1, 1 fr.

Medici, Villa, garden and casts. Wed. and Sat., 8 to 12, and 2 to 5.

Museo Artistico Industriale. Daily, 9 to 3.

Museo Kircheriano. Daily, 10 to 4, 1 fr.; Sun., 10 to 1, free.

MUSEO NAZIONALE alle Terme. Daily, 10 to 4, 1 fr.; Sun., 10 to 1, free.

PAPA GIULIO (Etruscan), 10 to 4, 1 fr.; Sun., 10 to 1, free.

PALATINE, excavations. Daily, 9 till dusk, adm., 1 fr.; Sun., 10 till dusk, free.

PAMFILI VILLA, garden. Mon. and Fri., after 1 o'clock; cabs not admitted.

Priorato, on the Aventine. Wed., Sat., 9 till dusk.

St. PETER'S, Dome of. Every week-day (except Sat.), 8 to 12 a.m.

QUIRINAL PALACE. Only part is shown. Sun. and Thurs., 1 to 4.

ROSPIGLIOSI, Casino, pictures. Wed. and Sat., 9 to 3.

TRAJAN, BATHS OF. Every day, 9 till dusk; fee.

VATICAN, Picture Gallery. Daily, 10 to 3, except Sun., 1 fr., June 1 to Sept. 30, 9 to 1; free on Sat., 10 to 1 or 9 to 12.

Sculptures and Antiquities. Daily, 10 to 3, 1 fr. June 1 to Sept. 30, 9 to 1; free on Sat., 10 to 1 or 9 to 12.

The Sistine Chapel, the Stanze and Loggie, are open Mon., Wed., and Fri., and the last Sat. of the month. The Egyptian and Etruscan Museums and the Appartamento Borghese are open Tues. and Thurs.

Afternoon Tea.—*English Tea-Rooms*, 23 Piazza di Spagna. *Strachan*, Via Condotti 20, *Latour*, Piazza SS. Apostoli; *Aragno*, 188 Corso Umberto I. Also at the Grand and Excelsior Hotels. (Orchestra).

American School (of Classical Studies), 5 Via Vicenza. Director, Prof. J. B. Carter.

Art Dealers—*Francesco d'Atri*, 7 Via Condotti; *Imbert*, Via Condotti 59; *Sangiorgi*, Palazzo Borghese; *Prof. M. Rocchi*, Via Nazionale 243 (1st floor); *Corvisieri*, Via due Macelli 86 (auctioneers, etc.).

Baker (English).—*Colalucci*, 94 Via Babuino.

Bankers and Money-changers.—*Sebasti & Reale*, 20 Piazza d. Spagna; *Roesler-Franz*, 20 Via Condotti; *French, Lemon, & Co.*, 49 Piazza di Spagna; *Nast-Kolb & Schumacher*, corner of the Corso and Via S. Claudio; *T. Cook & Son*, Piazza di Spagna 1B and Esedra dei Termini 54; *Plowden & Co.*, Piazza SS. Apostoli; *American Express Co.*, Piazza Venezia.

Baths.—*Bernini*, 151 Corso; *Alibert*, 1 Vicolo Alibert.

Beer (and cold viands).—Piazza SS. Apostoli 52; Via S. Giuseppe a Capo le Case 23.

Booksellers.—*Loescher*, 307 Cors. Umb. 1; *Spithoeve*, Piazza di Spagna; *Paravia*, Piazza SS. Apostoli; *Piale*, 1 Piazza di Spagna; *Bocca frères*; *Bretschneider*; *Lux*; *Modes & Mendel*; *Trèves*; *Miss Heath Wilson*, 22 Piazza di Spagna, etc.

British School, founded in 1901. Director, *Dr. Thomas Ashby*, Palazzo Odescalchi, Piazza SS. Apostoli.

British and American Archæological Society, subs. 25 fr. a year. Hon. Sec. C. A. Mills, Esq., 72 Via S. Niccolò da Tolentino.

British Academy of Fine Arts, 53B Via Margutta.

International Artists' Association, Via Margutta 54.

Cafés.—*Aragno (Nazionale)*, 188 Corso; *Roma*, 428 Corso; *Colonna*, Piazza Colonna (also *Restaurants*); *Faraglia*, Piazza Venezia, etc. etc.

Chemists.—*Evans*, 64-66 Via Condotti; *Baker*, 42 Piazza di Spagna and 64 Piazza delle Terme (opposite the Grand Hotel); *Bori-*

oni, 88 Via Babuino; *Wall*, 1 Via S. Niccolò da Tolentino. *Roberts*, 417 Corso Umberto I°.

Church Services (English).—*All Saints*, Via Babuino, 8 a.m., 11 a.m., and 4 p.m.; *Trinity*, Piazza S. Silvestro, 8 a.m., 11 a.m., 3.30 p.m. *American Episcopal*, Via Nazionale, 8.30, 11, 4. *Presbyterian*, 7 Via Venti Settembre, 11 a.m. and 3 p.m. *Methodist*, 64 Via della Scrofa. *Episcopal Methodist*, Via Firenze 38.

Concert Halls.—*Augusteum* (p. 616); *Sala Umberto I*, 50 Via della Mercede; *Accademia di Santa Cecilia*, 8 Via dei Greci; *Sala Palestrina*, Piazza Navona; *Cos-tanzy*, adjoining the Opera House.

Consuls.—British, *Mr. Morgan*, 47 Via Toscana. United States—*Mr. C. Coleman*, 16 Piazza San Bernardo.

Cycles may be hired of *Grammel*, Piazza del Popolo 1 to 2; *Cittadini*, Piazza S. Bernardo, and others.

Dentists.—*Dr. A. T. Webb*, 87 Via Nazionale; *Dr. A. H. Chamberlain*, 114 Via del Babuino; *Dr. E. H. Fenchelle*, 93 Piazza di Spagna; *Dr. Curion*, 47 Piazza Barberini.

Doctors.—See Physicians.

Embassies.—British, Via Venti Settembre, near the Porta Pia. United States—Piazza San Bernardo.

Engravings and Prints.—*Regia Calcografia*, 6 Via della Stamperia (near the Trevi Fountain), reprints from old plates only; *Fallani*, Via Sistina; *Kempner*, Via Condotti, 51, and others.

Forwarding Agents (see Bankers).—*Roesler-Franz*; *French, Lemon, & Co.*; *Cook*; also *Petersen*, Piazza di Spagna 26; *Stein*, Piazza di Spagna 36; *Cremonesi*, Piazza S. Silvestro 61; *Gondrand*, Piazza S. Silvestro 91.

Fox-hunting.—Mondays and Thursdays during the season. Kennels on the Via Salaria, 2 m. from the City Gate. Stag-hunting Wed. and Sat. during season.

Golf Club.—At Acqua Santa,

3 m. from Porta S. Giovanni (p. 233) 100 fr. for season (ladies 50 fr.); 25 fr. per month (ladies 15 fr.); Hon. Sec., R. C. R. Young, Esq., Grand Hotel.

Lawn Tennis Club.—Via Corsi 11, outside Porta del Popolo.

Historical Houses.

Benvenuto Cellini, Via Banchi Nuovi.

Bernini, 12 Via della Mercede.

Canova, 16 Vicolo di San Giacomo.

Claude Lorrain, corner of V. Sistina and V. Gregoriana.

Domenico Zampieri, Via di S. Lucia in Selci.

Fornarina of Raphael, V. Piscinula.

John Gibson, 144 Via Babuino.

Keats Shelley Memorial, 26 Piazza di Spagna (here Keats died); adm. 10.30 to 1 (50 c.).

Lucrezia Borgia, near S. Pietro in Vincoli.

Nicolas Poussin, adjoining the Church of Trinità de' Monti.

Raphael, 124 Via dei Coronari.

Rossini, 138 Via Sistina.

Sir Walter Scott, 12 Via della Mercede.

Shelley, 374 Corso.

Lecturers on Archæology, etc.

—*Dr. Russell Forbes*, c/o Piale's Library, Piazza di Spagna; *Professor Reynaud*, Via Capo le Case 24, and at Miss Wilson's Library, 22 Piazza di Spagna.

Libraries.

Circulating:

Miss Wilson, 22 Piazza di Spagna.

Piale, 1 Piazza di Spagna.

Consulting:

Vittorio Emanuele, 27 Via del Collegio Romano. Daily, 9 a.m. to 6 p.m., except Sun. and holidays. The National Library of Italy. Books may be borrowed on the Consul's recommendation.

Accademia di S. Cecilia, 18 Via dei Greci. Principally musical. 9 a.m. to 3 p.m., holidays excepted.

Alessandrina, 1 Via dell'Università, July to Nov., 8 a.m. to 2 p.m., and Nov. to July, 9 a.m. to 2 p.m.

Angelica, Piazza S. Agostino, 9 a.m. to 3 p.m.; holidays excepted.

Casanatense, 53 Via S. Ignazio. Ancient works and MSS. 9 a.m. to 3 p.m., except festivals.

Corsiniana, Palazzo delle Scienze, 10 Via della Lungara. 1st Oct. to 1st April, 1 p.m. to 4 p.m., and from 1st April to 30th June, 2 p.m. to 5 p.m., except Wed. and festivals.

Lancisiana, 3 Borgo S. Spirito. Chiefly medical works. Daily, 9 a.m. to 3 p.m.

Romana-Sarta, 44 Via Bonelli. Chiefly works on art, archæology, and municipal history. 1st Oct. to 1st April, 9 a.m. to 3 p.m., and 1st April to 1st July, 8 a.m. to 2 p.m.

Vallicelliana (Chiesa Nuova). Tues., Thurs., and Sat., 9 a.m. to 3 p.m.

Vaticana, Oct. to Easter, 9 a.m. to 1 p.m., and Easter to July, 8 a.m. to 12 noon, except holidays (very numerous) and Thurs.

Maps.—*Bossi*, 272 Corso.

Marbles (specimens).—*Orlandi*, 75 Via Sistina.

Money.—Italian money consists of paper, silver, nickel, and copper. The paper notes are for 5, 10, 25, 50, 100, and 500 lire; the silver coins are 5 lire, 2 lire, and 1 lira pieces; nickel, 20 centesimi; copper, 10 and 5 centesimi (also 2 c. and 1 c.). The exchange is now practically at par.

Motor Cars, Garages Riuniti, Via Calabria 46; *Central Garage*, Piazza Barberini 24A; *Automobile Touring*, Piazza Barberini 11; *Soc. Impresi Automobilistiche*, Via S. Stefano del Cacco 1.

Newspapers.—The *Roman*

Herald (office, 22 Piazza di Spagna) is published in English. *Il Popolo Romano* and *Messaggero* (popular) (morning) and *Giornale d'Italia* and *La Tribuna* (evening) are the best Roman papers; the *Osservatore Romano* and *Voce della Verità* are the clerical organs. Others are *Avanti* (socialist), *Vita*, *Travaso* (comic) and *Rugantino* (comic—in Roman dialect).

The best Italian newspaper is the *Corriere della Sera* (of Milan), which can be bought in Rome. English papers two days old.

Nurses.—Anglo-American Nursing Home, 265 Via Nomentana; patients are received and nurses sent out. *Little Company of Mary*, (English Nursing Sisters), 6 Via S. Stefano Rotondo (p. 229). Branch house at Fiesole (p. 84) and another in Malta.

Omnibus Routes.—(1) Piazza SS. Apostoli to Villa Umberto I; (2) Piazza S. Pantaleo to Piazza S. Giovanni; (3) Piazza SS. Apostoli to Piazza Scossa Cavalli; (4) Piazza S. Pantaleo to Porta Pia; (5) Piazza Montanara to Porta Trionfale; (6) Piazza di Spagna to Piazza S. Pietro.

Painters.—*Carlandi*, Via Margutta 23; *Coleman*, 33 Via Margutta; *W. Thompson*, 35 Piazza di Spagna; *E. Vedder*, Via Capo le Case 68. Studio for models and lessons, "Atelier français," 5 Via San Vitale.

Photographs.—*Alinari & Cook*, 137A Corso; *Moscioni*, 76 Via Condotti; *Anderson's photographs*, sold by Spithoever, Piazza di Spagna. *Broggi*, Corso Umberto I° 419; *Comp. Fotografica*, Via Condotti, 10A.

Photographic Apparatus, etc.—*Vasari*, Via Mercede 37, and Via Ludovisi 5.

Physicians.—*Dr. G. Sandison Brock*, 6 Corso d'Italia; *Dr. Campanella*, 95 Via Veneto; *Dr. Welsford*, 35 Piazza di Spagna; *Dr. Mary Cassola Taylor*, 47 Via Lombardia.

Post Office.—Head Office, *Piazza S. Silvestro*. Open 6 a.m. to 9 p.m. Writing-room on the left in the cloister. Branch Offices in the *Corso*,

opposite the *Caffè Nazionale*; in the *Piazza di Spagna*; in the *Piazza Barberini*; at the *Railway Station*, and elsewhere. (Stamps and postcards at all tobacconists.)

Presentations.—To the King—apply at the British Embassy.

To the Pope—apply to the Maggiordomo at the Vatican, with an introduction from some Church dignitary or Chamberlain (*Cameriere di cappà e spada*).

Restaurants.—*Roma*, 426 Corso; *Venete*, Via Campo Marzio, excellent, out of doors in warm weather; *Colonna*, Piazza Colonna; *Ranieri*, 26 Via Mario dei Fiori, quiet, with good Roman cookery and excellent wine; *Bucci*, Piazza delle Coppelle 54 (fish); *Umberto*, Via Mercede 48; *Esposizione*, Via Nazionale 213; *Tre Re*, Via del Seminario 109; *Castello dei Cesari*, Via S. Prisca 7 (p. 228). *Rosetta*, opposite the Pantheon, etc. etc.

Sculptors.—*Moses Ezekiel*; *Ximenes*, Via Bart. Eustachio; *Summers*, Via Margutta 53A; *Franklin Simmons*, 72 Via S. Niccolò da Tolentino.

Shoemakers.—*Bambaccioni*, 11 Via Frattina; *Forte*, Via Venti Settembre 34.

Silks and Scarves.—*De Felia*, Piazza di Spagna 97 (also jewellery after ancient models), etc. etc.

Stationers.—*Calzone*, in the Corso near the Palazzo Doria; *Zampini*, 50 Via Frattina.

Stores.—*Old England*, Via Nazionale 114; *Unione Militare*, Via Tomacelli, corner of Corso Umberto I°.

Tailors.—*Old England*.

Telegraph.—Head Office, *Piazza S. Silvestro* (open always). Branch Offices, *Via Venti Settembre*; *Piazza Barberini*; *Piazza Araceli*, etc. (See Hints to Travellers.)

Tobacco.—In Corso, near Pal. Sciarra (English brands of tobacco sold here). Italian tobacco (a Government monopoly) sold everywhere. Stamps and postcards may be bought at the tobacconists.

Tourist Offices.—*Thos. Cook &*

Son, 1B Piazza di Spagna and Esedra dei Termini 54; *Associazione per il Movimento dei Forestieri*, 25 Via Marco Minghetti; *Agenzia Chiari-Sommariva*, Piazza Venezia; *Sleeping Car Co.*, Piazza S. Silvestro 93.

Electric Tramways.—The lines are as follows (each being numbered):

(1) *Piazza S. Pietro to Railway Station*; ¹(2) *Piazza S. Silvestro to Piazza Venezia*; (3) *Stazione di Trastevere to Railway Station*; (4) *Piazza Venezia to Porta S. Giovanni*; (5) *Piazza Venezia to S. Paolo fuori le Mura*; (6) *Piazza Venezia to Prati di Castello*, *Piazza S. Pietro to Piazza Venezia*; (7) as (6) (reversed); (8) *Piazza S. Silvestro to Porta S. Giovanni*; (9) *Piazza S. Silvestro to S. Agnese fuori le Mura and Barriera Nomentana*; (10) *Railway Station to Porta Maggiore*; (11) *Piazza S. Silvestro to Piazza Vitt. Emanuele*; (12) *Piazza Chiesa Nuova to Porta Tiburtina*; (13) *Policlinico to Villa Umberto I°*; (14) *S. Pietro to Railway Station (viâ Prati di Castello, Piazza di Spagna, and the Quirinal Tunnel)*; (15) *Porta del Popolo to Ponte Milvio*; (16) *Piazza S. Pietro to Quirinal Tunnel, to Porta S. Giovanni*; (17) *Porta Pia to Barriera Nomentana*; (18) *Piazza S. Silvestro to Policlinico*; (19) *Piazza Venezia to Mattatoio* (Slaughterhouse). The trams of line 1 run to the *Stazione S. Pietro* (p. 36) in connection with the trains. Also *Railway Station to Campo Verano*; and *Piazza dei Termini to Porta S. Giovanni and Vicolo delle Cave* (on the *Via Appia Nuova*—suburban service of the tram to the Alban Hills (p. 285).

Watchmakers (for repairs). — *Michaelsen*, 15 Via delle Convertite; *Kohlmann*, 69 Via Condotti.

Preliminary Drive. — Persons visiting Rome for the first time

¹ This is a circular line passing round the Ministry of Finance, and passengers desiring to go direct to the station should choose the cars with black (not red) numbers.

would do well to engage a cab for three or four hours for the following drive, which includes a large proportion of the objects of interest in the city. Through the Corso to the *Piazza di Venezia*, thence to the *Capitol* (Campidoglio), and round the hill to the *Forum*; thence by the *Colosseum* to the churches of *St. John Lateran*, *S. Croce*, the *Porta Maggiore*, and *S. Maria Maggiore*; down the *Via Cavour* to the *Forum of Trajan*, through the *Piazza Venezia* and *Corso Vittorio Emanuele* to the *Ponte Sisto* across the *Tiber*; thence by the *Via Garibaldi* to *S. Pietro in Montorio* (fine view), and past the *Acqua Paolina* fountain to the new drive along the crest of the *Janiculum*, enjoying the best general view of Rome. By *S. Onofrio* down to *St. Peter's*, and returning by the *Castle of S. Angelo*, and the *Ponte S. Angelo*, and through the new quarter of the *Prati di Castello* over the *Ponte Margherita*, to the *Piazza del Popolo*, and thence through the *Pincio* and *Villa Borghese*.

The following description of the principal sights in Rome and the Campagna is divided into 21 sections:—

- I The *Forum Romanum* and the *Colosseum*, p. 205.
- II The *Palatine*, p. 215.
- III The *Capitol*, p. 219.
- IV The *Fora of the Emperors* and the *Baths of Trajan*, p. 224.
- V The *Velabrum* and the *Aventine*, p. 226.
- VI The *Caelian* and the *Porta Maggiore*, p. 228.
- VII The *Esquiline* and *S. Lorenzo fuori le Mura*, p. 234.
- VIII The *Quirinal* and *S. Agnese fuori le Mura*, p. 236.
- IX The *Vatican*, p. 242.
- X The *Janiculum* and *S. Pancrazio*, p. 258.
- XI The *Trastevere*, p. 260.
- XII The *Pincio* and the *Villa Borghese*, p. 261.
- XIII The *Corso*, p. 265.

- XIV The *Campus Martius*, p. 270.
 XV The *Via Appia* and the *Catacombs*, p. 275.
 XVI The *Via Ostiensis* and *S. Paolo fuori le Mura*, p. 280.
 XVII *Tivoli* and *Hadrian's Villa*, p. 282.
 XVIII *Frascati* and *Tusculum*, p. 285.
 XIX *Albano* and *Monte Cavo*, p. 286.
 XX *Ostia*, p. 287.
 XXI *Veii*, p. 288.

I. The Forum Romanum and the Colosseum.

Plan, p. 214.

The **FORUM ROMANUM**, originally a marshy valley between the Capitoline and Palatine Hills, was drained by the Cloaca Maxima, said to have been constructed by Tarquinius Priscus, fifth king of Rome, out of the bed of a natural stream. With this tradition agrees the date of the necropolis, which must have ceased to exist when the Forum came into being, while this cannot have occurred until it had been drained. It was at first a market-place, lined with shops (*Tabernae*), and afterwards became covered with temples and public buildings. These were to a great extent destroyed during the period following the fall of the Western Empire, and the ruins used as quarries for stone. In course of time they were hidden from sight by an accumulation of rubbish, and down to recent times the space was known as the CAMPO VACCINO or cattle field.

The excavations made during the Renaissance had for their object the recovery of buried statues and other treasures; but very little systematic or scientific investigation was done till after the annexation of Rome to the kingdom of Italy in 1870. The work is now being carried on by the Italian Government, under the supervision of Signor Giacomo Boni, and discoveries of the highest

antiquarian interest have been made.

Entrance by a path under the N.W. brow of the Palatine Hill. Adm., 1 fr.; free on Sun. The entrance will shortly be transferred to the N.E. side (*Via Cavour*).

Descending the incline, in front is the **Temple of Castor** (1), erected in honour of the twin gods (*Dioscuri*) who led the victorious Roman army in the battle of Lake Regillus (B.C. 496). The temple was dedicated in 484, but rebuilt several times: the present structure is probably that of Tiberius (A.D. 6). It served various public uses, and contained a *Ponderarium*, or office for the regulation of weights and measures. These weights were chiefly formed of *pietra nefritica*, a hard black stone akin to serpentine, in shape like a flattened loaf, many specimens of which exist in the Museum of the Capitol. Those which are preserved in churches are called Martyrs' stones, from the belief that they were tied round the necks of Christians condemned to be thrown into a well.

The remains of the temple consist of a lofty *podium* or raised foundation platform, and three very beautiful Corinthian columns of Parian marble, with a portion of their entablature. It faced towards the N., and was approached by flights of marble steps. In the concrete podium remains of the original temple have been incorporated.

Between this temple and the Basilica Julia ran the *Vicus Tuscus*, a portion of which is preserved at figure 2. Further on are remains of the basement on which stood an equestrian *Statue of Constantine* (3); and near it are the concrete foundations of the pedestal of the colossal statue of Domitian, which stood in the centre of the Forum (4). It is described by Statius, but was destroyed immediately after the Emperor's death. To the N.W. is an irregular enclosed area, with three pavements, one upon another, which marks the site of the *Lacus Curtius*.

Returning towards the entrance, we pass between two brick bases supporting columns—the one of grey granite without its capital; the other, a fluted half column of *pavonazzetto* marble. These two only were re-erected, of a row which once stood in front of the *Basilica Julia* (5). They were honorary columns, seven in number, and the granite shaft has holes which appear to have served for fixing palm branches in gilded bronze.

Ascending at this point the steps of the *Basilica Julia* (6), the white marble of the N. aisle is scratched with circles and geometrical figures for games. The basilica was begun by Julius Caesar, rebuilt after a fire by Augustus, and once more reconstructed after a similar catastrophe by Diocletian. In the 15th and 16th cent. it was used by the Romans as a quarry. Its original purpose was that of Law Courts, and the pillars of brick, with the one travertine half-column, are merely conjectural restorations of Rosa. On the central pavement are broken slabs of *pavonazzetto*, *cipolino*, *giallo antico*, and *marmo Africano*. A Church of *S. Maria* was established among the columns at the W. end of the *Basilica Julia* in early mediaeval times, called *in Cannapara* from the ropewalk established here. One of its columns is still standing, and some remains of its sculptures lie scattered on the ground.

The *Vicus Jugarius* (7) passed near the *Arch of Tiberius* (9), of which the concrete foundations may be seen near the substruction wall (9A), which bears a placard with the name *Rostra Vetera* (see below). On the left rises the *Temple of Saturn* (8), dedicated on the Feast of the Saturnalia (Dec. 17) B.C. 498. The eight granite columns, with their Ionic capitals, belong to a very late and hurried restoration of the building, the bases being of different forms, and one of the columns upside down. It was used as a Treasury. Julius Caesar

appropriated the treasure after the battle of Pharsalia. It was approached by a long flight of steps on the N.E.: on this side scanty remains of the original structure may be seen (and an ancient drain). In front of the portico there is a well-preserved portion of the *Clivus Capitolinus*, a carriage road which led from the Forum to the Capitol (10). Near it are the remains of an ancient rock-cut altar, which was that of Vulcan (11). The rocky platform, afterwards paved, on which it stood was called the "Vulcanal." The altar was destroyed, probably by the Gauls, and restored and covered with stucco painted a bright red afterwards. Remains of the stucco can be seen.

The *Arch of Septimius Severus* (12) bears an inscription relating that it was erected in honour of that emperor and of his sons Caracalla and Geta (A.D. 203). The name of Geta was erased by Caracalla after the murder of his brother. The sculptured reliefs, though indifferent as works of art, give an interesting representation of the wars in the East, conducted by Sept. Severus. The arch itself, originally surmounted with a *quadriga*, is of Pentelic marble, and the columns of Hymettian. No road was intended to pass under it, but steps may probably have ascended to it from the E. side.

S. of the arch is a long structure of blocks of stone, with round holes bored in them at intervals (15). It has been recently restored in concrete. This was the *Rostra*, or public platform for speakers, as re-erected in or before the time of Trajan, and the holes were for the attachment of models of the prows (*rostra*) of ships taken in war, from which the platform was named. Further south, and behind this, is a series of low arches of concrete, once carefully finished in cement, which supported the road behind, thought (wrongly) to have been the *Rostra* of Julius Caesar. (The first *Rostra*, called "*Rostra Vetera*," were between the

Forum and Comitium, and faced into the latter towards the Curia, or Senate House.) Cicero stood upon the Rostra to deliver his speech against Antony; the orator's own head and hands were nailed here by Antony's orders after his assassination in Dec. B.C. 43; and the body of Julius Caesar was here displayed in March B.C. 44. A platform with a curved front (14) which lies behind the later Rostra, is very possibly the Rostra of Caesar. At the N.E. end of it is the **Umbilicus Romae** (13), a small round brick base marking the ideal centre of the city.

The conspicuous **Column of Phocas** (16) was inscribed in honour of that emperor (A.D. 608), but it stands on a brick base, similar to, and probably coeval with, those in front of the Basilica Julia, so that this was not its original dedication.

Close by stand the **Plutei** (17), or marble sculptured screens, of Trajan. They may have formed part of the approach to the *Rostra*. The relief facing E. is supposed to commemorate the burning of the registers which recorded debts against citizens who had failed to pay their taxes, by order of Trajan. On the side towards the W., on the left, the emperor addresses the populace from the rostra, one of the projecting beaks being visible below him. The adjacent relief depicts the munificence of the emperor in making provision for the orphan children of the poor. To the extreme rt. is the sacred fig-tree and the Statue of Marsyas, both of which stood in an enclosure close by (45). The pig, ram, and bull, sculptured at the back of each slab, are the animals sacrificed at the *suovetaurilia*. There is an inscription on the pavement in

large letters, originally filled with bronze, with the name of *L. Naevius L. F. Surdinus* (Augustan period).¹

The white marble fragments close by, in the direction of the Arch of Severus, with an inscription, belong to the base of a monument erected to the memory of *Stilicho*, the victorious general of Theodosius I, who was put to death at Ravenna A.D. 408. N. of this point is the very interesting **Niger Lapis** (18), a black marble pavement about 12 ft. square, enclosed by a fence or railing of upright slabs in white marble. The pavement seems to correspond to a "niger lapis" mentioned by Latin writers as existing in the Comitium, and connected by them with the *Rostra Vetera* (see last column) and with the tomb of Romulus. It was shored upon iron props, and excavations made beneath it. Two broken monuments were found, and can still be seen, underneath: one a conical pillar, the other a pyramidal one, with an ancient inscription upon all four sides and down one corner. It is written in the Chalcidic Greek character (about the 7th or 6th cent. B.C.) and in *Boustrophedon* manner, i.e. is to be read alternately up and down. It refers to the sanctity of the spot, and to sacrifices. These monuments were found embedded in a mass of ashes, votive offerings, and vases. It would seem that they were destroyed under the Republic, whether by the enemy or in internecine strife, and that an expiatory sacrifice was performed on the spot, and the ruin then covered down with black and white marble. When Julius Caesar removed the Rostra and repaved the Comitium, building a new Curia, he lifted the

¹ On the reverse of an inscribed slab bearing the name of the same man (who was *praetor peregrinus*), a rough relief was carved representing, not Curtius leaping into the gulf, but Mettius Curtius, the Sabine leader, on horseback in marshy ground, after the unsuccessful attempt of the Sabines to re-

cover their wives in the days of Romulus. The slab, now in the Palazzo dei Conservatori, was found near the Lacus Curtius in 1553; and Varro tells us that both explanations of the name were current. The tribunal of the *praetor* was no doubt situated hereabouts.

Black Marble to the level of his new pavement. The parallel oblong bases on the left may have supported two lions, mentioned as guarding the tomb.

Near the N.E. corner of the Arch of Severus is the base of an *Equestrian Statue* in honour of Constantius II (A.D. 353). Beyond the angle of the retaining wall which projects to the rt. is the square marble *pedestal* dedicated to Mars and the founders of Rome, with an inscription by Maxentius (A.D. 308), but bearing a previous inscription of 161 A.D. on one of its sides. Close to it, and immediately opposite the door of the *Curia* (S. Adriano), was a round marble fountain (19), about 16 ft. in diameter. Several layers of pavement, marking different levels of the *Comitium*, are here visible. The oldest type of all was of beaten soil; those of the later Republic and Empire were in large slabs of travertine or marble. There are also remains of earlier structures in tufa, probably connected with the *Rostra Vetera*.

The *Comitium* was originally an open area for the assembling of the people, and was afterwards enclosed by Tullus Hostilius, who built a hall for the meeting of the Senate on the N. side of it, called the *Curia Hostilia* (20). This edifice was approached by a flight of steps, and near it stood the statue of the Augur Attus Navius, and the *Ficus Ruminalis*, or Sacred Fig-tree, transplanted hither by a miracle from the entrance to the Grotto of Lupercus, on the other side of the Palatine. The *Curia Hostilia* was several times reconstructed, and received the name of *Curia Julia* under Augustus in B.C. 29. It was again rebuilt by Diocletian, whose Senate House became the Church of S. Adriano we now see. The tombs cut out of the brickwork date from Christian times. The entrance shows the gradual rise of the level of the ground in Rome from the classical period to the present day.

Beyond it we reach the ruins of the *Basilica Aemilia* (23) dating from B.C. 179, but afterwards reconstructed, and restored several times by members of the Aemilian family. It consisted of a nave with single aisles, but without apses: the marble pavement is well preserved, and there are many beautiful fragments of cornices, etc.—notably of the great entablature of the external arcade towards the Forum. On this side there was only one opening, and there was a series of *tabernae* built against the outer wall of the nave; while on the N.E. there was an open colonnade. The red granite columns, two of which are entire, and some pavements of coloured marbles, belong to a reconstruction of the S.W. façade in the 5th cent. The Basilica ended towards the N.W. in a blank wall, between which and the *Curia* a street called the *Argiletum* led into the busy quarter of the *Subura*. Under it ran the latest form of the *Cloaca Maxima* (21), while in earlier days it passed under the Basilica.

In front of the steps of the latter is the shrine of the purifying goddess *Venus Cloacina* (22), renewed many times in successive ages with different materials—tufa, peperino, travertine, and marble. By this shrine Virginius stabbed his daughter Virginia, with a knife snatched from a butcher's stall, to save her from the lust of Appius Claudius.

The *Temple of Julius Caesar* (25) was built by Augustus (B.C. 42–29) behind the spot where the body of the deified dictator was cremated. In the front, towards the Arch of Severus, is a semicircular recess enclosing the base of the altar which was erected on the site of the pyre. S. of it, at the corner of the Temple of Castor, stood the *Arch of Augustus*, raised after the naval victory at Actium (B.C. 31), and destroyed by marble-hunters in the 16th cent. (26). Only its bases now remain. The whole length and breadth of the Forum, from the

Temple of Julius to his Rostra, and from the Basilica Aemilia to the Julia, has been found to have been tunnelled with one long central corridor and four transverse ones cutting it at right angles (33). These, it is conjectured, were for working the machinery for the games and theatrical shows in the Forum, without interfering with the arena and spectators. A wooden windlass was found in one of them. They date from about the time of Julius Caesar.

We now reach one of the most interesting of the recent discoveries—the **Lacus Juturnae** (27). This is the spring at which the first Palatine settlers fetched their water, and where the great Twin Brethren watered their horses when they appeared in the Forum to announce the victory at Lake Regillus. The *Lacus* is an oblong tank of *opus reticulatum*, lined originally with slabs of marble, and fed by a spring at its N.E. angle. The existing remains belong to the early Imperial period, but traces have been found of a still earlier *lacus* at a lower level, paved with slabs of tufa. Among the valuable objects here discovered are a white marble altar with reliefs, a life-size statue of Aesculapius, testifying to the medicinal qualities of the water, a bust of Jupiter, the trunk of an Apollo, and considerable fragments of an equestrian group in Greek marble, representing Castor and Pollux. The reputation of healing properties was handed down to a late age, when the Fountain was largely frequented by every class of Romans. In the bed of the tank were found quantities of broken mediaeval jugs, which had served the visitors for drinking. The Temple of Castor was appropriately raised in the vicinity of the *Lacus* to commemorate the apparition of the gods.

At the distance of a few yards S. is the **Fons Juturnae**, a circular well-head (*puteal*), bearing an inscription which records its dedica-

tion to Juturna by Marcus Barbatius Pollio, Curule aedile. A marble altar, with a relief of Juturna and her brother Turnus, stands in front of it, and a *Shrine of Juturna* (28) behind it. Water was originally drawn from the well in buckets, with ropes or chains supported by an iron stand-ard. Later, the buckets appear to have been hauled over the rim of the puteal, by ropes which have left their grooves upon the marble. Water was brought to the well from the Lacus by a leaden pipe, which still remains under the ground. Close by is a Christian chapel with a shallow apse (29). The dedication of this church is not known, but its fresco would lead to the conclusion that it bore the name of the *Forty Martyrs of Sebaste*. The building is square in plan, and has a pavement of marble fragments. To the left of the apse are frescoes of ancient Christian symbols.

The very interesting Church of **S. Maria Antiqua** (30) came to light upon the removal of *S. M. Liberatrice*, which stood over it until the year 1900. The church was formed out of a building connected with the temple of Augustus as restored by Domitian. The site was previously occupied by a large shallow open basin (*impluvium*), probably belonging to the peristyle of the Palace of Caligula. The open court in front apparently served for military archives, while the atrium behind (the more important part of the church) was probably the library of the temple. The frescoes of the interior belong to the 7th and 8th cents. A.D. There are some in the outer court, and a few in the Temple of Augustus, which is a huge rectangular hall of brickwork decorated with niches and lighted by two large windows. Niches for tombs were cut in its walls. Within the Basilica, on the left wall, is a long row of standing saints, with Christ seated in the middle place among them. Above are scenes from the story of Joseph

in oblong panels. On the screen of the sanctuary are frescoes, and in the apse a large figure of Christ enthroned, with scenes from the Old and New Testament above and at the sides. To the left stands Paul I (757-767), afterwards canonised, but bearing the square nimbus, which shows that he was alive when here represented in fresco. To the rt. on entering the choir, David and Goliath, and the Healing of Hezekiah. A fine piece of coloured marble pavement in *opus Alexandrinum* is here preserved. In the chapel to the left of the apse, painted with the history of SS. *Quiricus and Julitta*, a very well-preserved Crucifixion, fully draped, with the Virgin and Longinus on the left, and St. John and the soldier offering hyssop on the rt. Below, the Virgin and Child with saints, and on the rt. a dignitary of the Papal Court named Theodotus offering a model of a church to the Virgin under the title of *S. Maria Antiqua*. He was, however, only a restorer, for there are in the sanctuary two or more earlier successive layers of painting, which prove that the church must have been originally dedicated at an earlier period. It is recorded, moreover, that the building was decorated with pictures by John VII in 705-707; and an octagonally oblong white marble base of the ambo, or pulpit, which he presented to the church has been found which bears the inscription *Joannes Servus Sanctae Mariae*, with its Greek equivalent on the other side. On the left of the Virgin is Pope Zacharias I (741-752). In a small recess of the rt. aisle, the Virgin, with SS. Anna and Elizabeth—each holding her infant. In a small square recess of the screen facing the apse, the Virgin and Child.

Returning to the Temple of Castor, on the rt. is the round ruin of the base of the **Temple of Vesta** (31), said to have been founded by Numa. The blocks of tufa date probably from a re-

storiation under Titus or Vespasian (69-79), the upper part belonging to the time of Julia Domna, wife of Severus (193), from which date the marble architectural fragments which lie close by. The worship of Vesta had its origin in the custom of appointing maidens to keep alight the hearth-fire of the tribe. The number of virgins was at first four, afterwards raised to six. Breach of their vows was punished with death. The term of service was 30 years, after which they might return home or marry. They were treated with the highest honour, occupied the chief seats at public functions, and if one of them met a criminal on his way to the place of execution he was at once reprimanded.

Just above this temple stands a shrine for a statue, dedicated by the Senate and People. It has been restored with a column and part of the architrave. In a line with it are rooms belonging to the **House of the Vestals**, of which we now enter the large inner court, or *Atrium* (32). The building has been several times reconstructed and enlarged (see E. B. Van Deman, *The Atrium Vestae*). This important enclosure was discovered in 1883. In the centre are the foundations of an octagonal shrine, or garden-bed, and three tanks for water which belong, however, to two different periods. At the sides are remains of columns belonging to the porticus by which the atrium was surrounded. Several of the rooms on the S. side show traces of very beautiful pavements in coloured marble on two levels. The inscriptions on the pedestals of the statues are very interesting, one of them showing the erasure of a name (A.D. 364)—perhaps because the Vestal Virgin had broken her vow of chastity or had turned Christian. Several of the statues have been replaced upon pedestals. Two handsome columns of *breccia corallina* have been set up opposite a well. From a room close by, a staircase

ascends to the *Nova Via*, a paved road which led from the Arch of Titus to the N.E. corner of the Palatine.

The Order of Vestals was abolished in A.D. 382, after which date their house was occupied by imperial and then by papal officials. Among the ruins were found, in 1884, 835 Anglo-Saxon copper coins, sent to Rome as Peter's Pence in the 10th cent., and here concealed for safety. They are now preserved in the *Museo Nazionale*, together with 397 gold coins of the later Roman empire, more recently discovered.

The **Regia (34)** was the official residence of the Pontifex Maximus, and contained the archives of the priesthood. It has been several times rebuilt, but the tufa blocks of wall now visible belong to the Republican period. Within its enclosure and around it are several wells, wherein various antiquities and curiosities were found. Remains have perhaps been found of the two primitive sanctuaries which Latin writers mention as having stood within it, because it was, as its name implies, originally built as the royal residence, by Numa. One was the shrine of the Spears of Mars, whose clattering in earthquake was a solemn portent. The two courses of a circular base are believed to have been part of this shrine. The other was the sanctuary of Ops Consiva, goddess of harvest; in the adjoining part is a round pit, of the shape called "tholos" (or domed) in Greece, 14½ ft. deep and carefully cemented, in which the sacrificial corn of the state must have been stored.

On the other side of the *Sacra Via Comm. Boni* discovered a very primitive graveyard. Here, between 1903 and 1904, some forty tombs were excavated. The earliest are believed to date from 800 to 600 B.C., from the character of the rough vases contained in them. Some of these are cremation "pit-tombs," and others

are graves of burial. The former (in which several hut-urns have been found) seem to be slightly earlier in date, though there is little difference in the objects found in the two. The pottery is exactly similar to that which has been found in many cemeteries of the Bronze Age in the Alban Hills: a few Proto-Corinthian vases have been found in the latest tombs. At a higher level were many graves of children, buried in hollowed-out tree-trunks, with bronze ornaments and pottery. The graveyard was forgotten, and buried under accumulations of soil, through which numerous Republican well-shafts can be seen; and the *Sacra Via* passed beside, if not actually over it, in later Republican and Imperial times. Near this, and opposite to the Regia, is the **Temple of Antoninus and Faustina (35)**, raised by the former to his wife, who died A.D. 141. At the emperor's own death his name was added to the dedication by the Senate. The walls are built of tufa and peperino; the columns are fine specimens of *cipollino*, showing well the onion-like formation from which the marble takes its name. Above them runs a singularly beautiful white marble frieze. The *cella* of this temple, and part of the front, were turned into the Church of *S. Lorenzo in Miranda* before the 12th cent. (the baroque pediment is of 1602).

Higher up is the round **Temple of Romulus (36)**, the infant son of Maxentius, with bronze doors, two columns of red porphyry, and a richly carved entablature, all taken from some earlier building. Until recently it was used as a crypt by the Friars of *SS. Cosma e Damiano*. This church has been formed out of the so-called **Templum Sacrae Urbis (37)** (really a building connected with the Forum of Peace erected by Vespasian), and retains, almost entire, its E. wall of tufa and peperino. Upon its N. wall, rebuilt in brick by Sept.

Severus, that emperor affixed the celebrated *Plan of Rome*, now displayed in the garden of the Museo dei Conservatori.

Behind this church is a piece of the pavement in coloured marbles, belonging to the *Forum Pacis* of Vespasian (38).

Returning into the Forum, at the corner opposite the Temple of Romulus is a mediaeval ruin in brick-work. Passing it on the left, we reach the so-called **Basilica of Constantine** (39), built by Maxentius, with a round apse at its W. end, and the main entrance towards the E. The entrance on the S. from the Forum and the apse on the N. were added later—no doubt by Constantine. The nave and its two aisles are almost of equal width, and were divided by colossal piers with fluted marble columns attached to them. One of these was removed by Paul v in 1613 to the Piazza S. M. Maggiore. In front of the Basilica runs a well-preserved portion of the Sacred Way (24), in polygonal slabs of grey basaltic lava, dating from the beginning of the Empire. The ruined walls and chambers on the side of the road, facing the Basilica, belong to the **Horrea** (40). Fragments of *amphorae* and terracotta vases have been found in them. The *Horrea piperataria*, where spices were stored and sold, were built by Domitian, but were destroyed by the great fire in the time of Commodus. Remains may be seen in front of the Basilica, which was partly built upon them. Further S.E. are some enormous concrete foundations, which run down as far as the House of the Vestals, and may belong to the period of Nero. They were built upon a large and interesting Republican house near the Arch of Titus.

The Church of **S. Francesca Romana**, built in the 9th cent., partly over the ground formerly occupied by the Temple of Venus and Roma, was originally called *S. M. Nova*, to distinguish it from *S. M. Antiqua*, until lately buried

beneath the foundations of *S. M. Liberatrice*. The present building dates chiefly from a restoration by Paul v in 1612. It contains several tombs worth notice, a rich *Confessio* built over the burying-place of the saint, and some interesting mosaics of the 12th cent. Two paving stones let into the wall of the rt. transept are said to bear the print of St. Peter's knees, when he knelt to pray that the flight of Simon Magus might be unsuccessful. The campanile, of the 13th cent., is one of the most elegant and well-preserved in Rome.

Behind the church may be seen the apse of the E. cella of the **Temple of Venus and Roma**, erected and designed by Hadrian. It was approached by a flight of steps facing the Colosseum. The temple had two *cellae*, back to back, each ending in an apse, the one dedicated to Venus, the other to Roma. Its roof was covered with tiles of gilded bronze, removed by Honorius I in the 7th cent. for the covering of St. Peter's, and carried off by the Saracens in A.D. 846. Dio tells us (Lib. lxxix.) that the design of the Emperor Hadrian was submitted to Apollodorus, who had distinguished himself, in the reign of Trajan, by the Forum which goes by that Emperor's name, as well as by a bridge over the Danube; and that Apollodorus, being too little of a courtier to commend what he could not approve, and being already in disgrace for a similar offence, was condemned to die. The building, which was surrounded by a colonnade, was about 360 ft. in length and 175 in width. The monastic buildings attached to the church are being adapted to a **Museum** for objects found in the Forum, and a collection of drawings and photographs illustrative of it. This will open upon the charming 14th century cloister.

The **Arch of Titus** was raised in honour of that Emperor after the destruction of Jerusalem. His

triumph is represented in the frieze towards the Colosseum. In the centre of the arch he is carried to heaven by an eagle. The relief on the N. side shows him in a chariot driven by the goddess Roma, while opposite, victorious soldiers bear the silver trumpets of the Temple, the seven-branched candlestick, and the table of the shewbread. On the attic, facing the Colosseum, is the following inscription:—

SENATVS.

POPVLVSQVE. ROMANVS.

DIVO. TITO. DIVI. VESPASIANI. F.

VESPASIANO. AVGVSTO.

From the epithet *Divus* here given to Titus, and never applied to a living Emperor, it is evident that the Arch was not erected till after his death, probably in A.D. 81, by Domitian; the apotheosis of the Emperor is represented on the crown of the interior of the Arch by his bust borne by an eagle.

The line of the **Sacra Via**, slanting down the slope, is here easily seen. The Arch entirely disregards it, and was moved to this place, probably by Hadrian, when this pavement had been buried and forgotten.

The ruins to the S. of the Arch are of very doubtful origin. Their floor tiles, and traces of marble lining, lead to the conclusion that they formed part of a series of baths, built by Elagabalus in the 3rd cent. The five conspicuous steps in massive blocks of travertine and peperino near the Arch may have belonged to the *Torre Cartularia*, so called because the Popes kept their archives here in the 10th cent. Here stood, beside the entrance to the Palatine, Romulus' Temple of Jupiter Stator. In the centre of the ruins, towards the Colosseum, may be traced the plan of a building which looks very much like a church, with an apse, a fountain or cistern, and a crypt.

The Arch of Constantine was erected in honour of that Emperor

after his defeat of Maxentius in the plain beyond Ponte Milvio (A.D. 312). Beneath it passed the **VIA¹ TRIUMPHALIS**, now *Via di S. Gregorio*. The best of the sculptures which adorn it were taken from a great frieze which probably once decorated Trajan's Forum. These are on each side of the main passage (Trajan's entry into Rome: prisoners begging for mercy) and at each end of the attic (battle with Dacians: conquered Dacians). To the same period belong the statues of captive Dacians above. The eight medallions of hunting and sacrificial scenes probably belong to a building of Domitian, and some of them were readapted under Claudius Gothicus (?) and Constantine, the head of the emperor being changed. The eight reliefs on the attic belong to the time of M. Aurelius, and form part of the same series as those in the Palazzo dei Conservatori (p. 220).

The reliefs of the time of Constantine are easily recognised by their coarseness. They represent the battle with the army of Maxentius; the distribution by Constantine of tickets for food to the people; a speech from the Rostra; and the siege of a fortress. To the same period belong the statues of victories and captives on the pedestals of the columns.

In front of the Arch is the **Meta Sudans**, a conical fountain of brick, once faced with marble slabs. The first name is probably derived from a resemblance to the *Meta* or goal of a circus, and the second from its oozing water.

About 100 yds. to the N. are traces of an oblong pedestal on which stood the *Colossus of Nero*, a brazen statue placed by that tyrant in the vestibule of his golden house, and removed to this spot by Hadrian. It was turned into a Statue of the Sun after the death of Nero, by surrounding the head with rays. Commodus substituted

¹ There is no classical warrant for the name.

his own head for that of the sun-deity.

We now reach the **Colosseum**, the largest structure ever raised for theatrical or popular performances.

Bede is the first who refers to the Amphitheatre as the **COLOSSEUM**. He quotes the prophecy of the English pilgrims:—

While stands the Colosseum, Rome shall stand;

When falls the Colosseum, Rome shall fall:

And when Rome falls, the world.

The **COLOSSEUM** was built on part of the ground occupied by the Golden House of Nero. It was begun in A.D. 72, on the site of an ornamental lake, the Flavian Emperors thus converting the selfish luxury of Nero into a place of public enjoyment. 12,000 captive Jews were employed in its construction. The external circumference was 573 yds., the long diameter 195 yds., and the height 157 ft. It could accommodate from 45,000 to 50,000 spectators. The material is travertine, and the blocks were fastened together by iron clamps. These were extracted during the Middle Ages for the sake of the metal, leaving the holes now visible. The N.E. portion is the best preserved, and consists of four stories, adorned with half-columns of the Doric, Ionic, and Corinthian orders, in the first, second, and third stories respectively. There are four principal entrances, the one on the Esquiline side for the Emperor, the one opposite being that through which the animals were brought from the *Vivarium*. There were numerous other entrances and exits (*vomitoria*), all numbered, and showing the staircases to the different tiers of seats, appropriated by knights, citizens, or soldiery. The first tier was reserved for the Emperor, the Vestal Virgins (whose seat was opposite the throne), and the Senators with their families. A

velarium, or awning, was drawn over seats, during the summer season, to protect the audience from the sun. It was stretched from poles let into sockets at the top of the wall, which may still be seen.

The surface of the arena was floored over with boards which were covered with sand (*arena*), to absorb the blood of combatants. Beneath are the stone walls of storerooms, arrangements for trap-doors, and passages for slaves. The arena was surrounded by a wall, carried to a height sufficient to prevent the wild beasts from leaping over it. On the top of this wall was a balustrade. The chambers round the arena, next the foundations of the inner wall, were the dens of the wild beasts, which were hoisted on to the stage by an arrangement of trap-doors. St. Ignatius of Antioch, thrown to the lions here in A.D. 108, was the first Christian martyr of the Colosseum. Its first collapse must have been due to an earthquake. In the Middle Ages its stones were freely used for palaces and public buildings. Benedict XIV, in the 18th cent., consecrated the building to the Passion of Christ, and memorial services in honour of the martyrs were held there. The **VIA CRUCIS**, or Fourteen Stations of the Cross, set up at that period round the arena, was only removed in 1874.

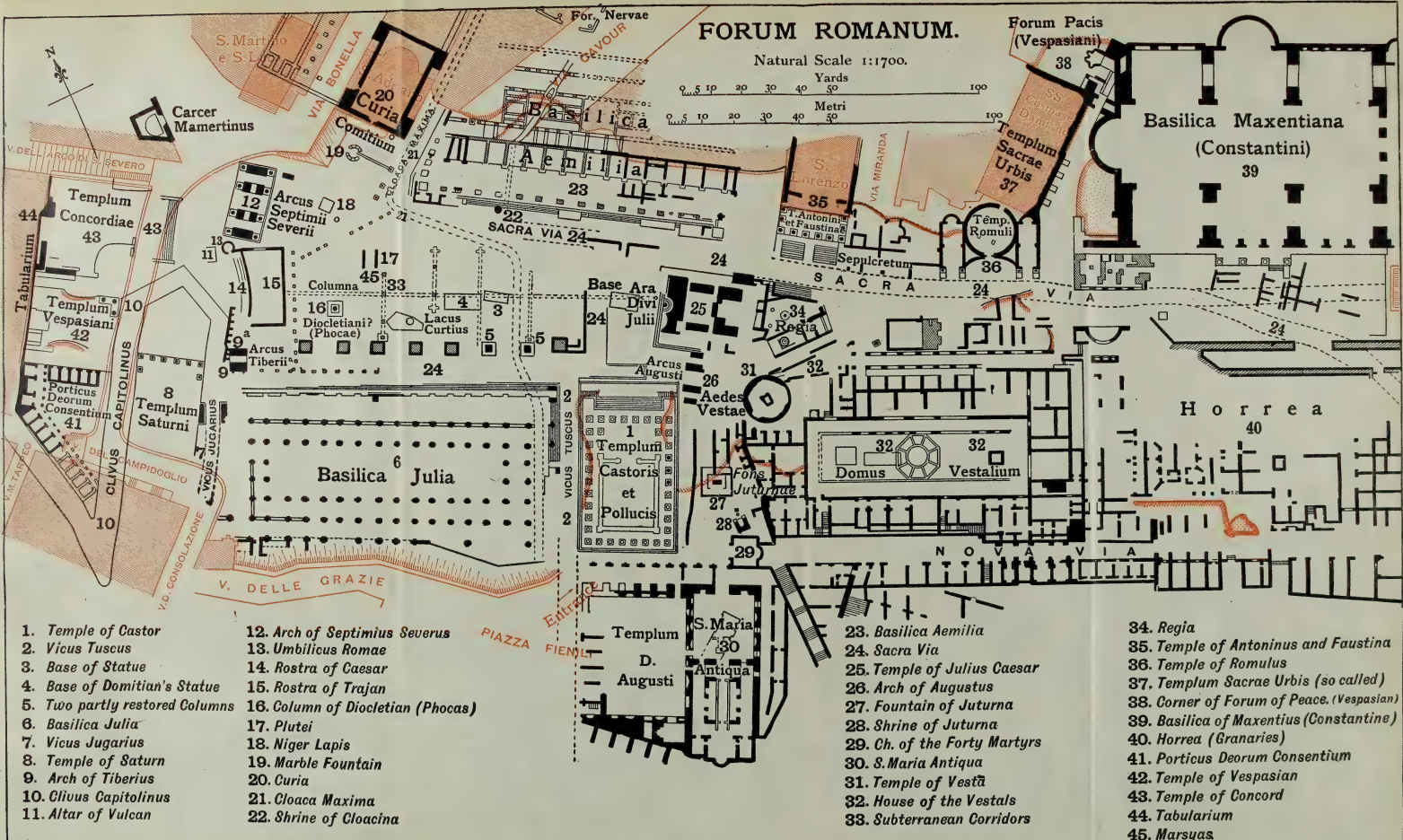
The upper stories of the Colosseum should be visited for the sake of the view. (Adm. 50 c.; on Sun. free.) A moonlight visit is also recommended, and illuminations of the building take place at intervals during the season.

HISTORY.—The Colosseum was commenced by Vespasian, on his return from his war against the Jews, continued and dedicated by his eldest son Titus (A.D. 80), and completed by his youngest son, Domitian. It was designed for the exhibition of those gladiatorial and wild beast combats which were the national pastime and delight of the

FORUM ROMANUM.

Natural Scale 1:1700.

Yards
0 5 10 20 30 40 50 100
Metri
0 5 10 20 30 40 50 100



1. Temple of Castor
2. Vicus Tuscus
3. Base of Statue
4. Base of Domitian's Statue
5. Two partly restored Columns
6. Basilica Julia
7. Vicus Jugarius
8. Temple of Saturn
9. Arch of Tiberius
10. Clivus Capitolinus
11. Altar of Vulcan
12. Arch of Septimius Severus
13. Umbilicus Romae
14. Rostra of Caesar
15. Rostra of Trajan
16. Column of Diocletian (Phocae)
17. Plutei
18. Niger Lapis
19. Marble Fountain
20. Curia
21. Cloaca Maxima
22. Shrine of Cloacina

23. Basilica Aemilia
24. Sacra Via
25. Temple of Julius Caesar
26. Arch of Augustus
27. Fountain of Juturna
28. Shrine of Juturna
29. Ch. of the Forty Martyrs
30. S. Maria Antiqua
31. Temple of Vesta
32. House of the Vestals
33. Subterranean Corridors
34. Regia
35. Temple of Antoninus and Faustina
36. Temple of Romulus
37. Templum Sacrae Urbis (so called)
38. Corner of Forum of Peace. (Vespasian)
39. Basilica of Maxentius (Constantine)
40. Horrea (Granaries)
41. Porticus Deorum Consensum
42. Temple of Vespasian
43. Temple of Concord
44. Tabularium
45. Marsyas

Roman populace. At its inauguration by Titus, 5000 wild beasts and many captives are said to have been slain. It was still nearly entire in the 7th cent., as is indicated by the popular saying, "While stands the Colosseum, Rome shall stand," quoted by the Venerable Bede. The lower stages consist of arcades of semicircular arches, separated by eighty pilasters, each with its proper entablature. The form of the building is elliptic, the arena measuring 278 ft. by 177 ft. The aesthetic impression is that produced by massiveness and magnitude, and the Colosseum is, by common consent, the grandest ruin of Rome.

Combats of wild beasts with human beings were exhibited as late as the 6th cent., but the last fight of gladiators took place in the beginning of the 5th cent. On that occasion, "Telemachus, an Asiatic monk, who had undertaken a pilgrimage to Rome for the express purpose of endeavouring to suppress these barbarous sports, rushed into the arena, in the hope of separating the combatants. The praetor, Alympius, exasperated at this interruption of his favourite amusement, forthwith ordered the gladiators to put the intruder to death. From that time, however, Honorius abolished these gladiatorial combats, nor were they ever afterwards revived."

Every nation has its vices, and cruelty seems to have been the vice of Rome. It is said, indeed, that the truly brave are never cruel; but to that assertion the Flavian amphitheatre gives the lie. "Here sat the conquerors of the world coolly to enjoy the tortures and the death of men who had never offended them"; of men—

Spared but to die, a public spectacle,
In combat with each other, and required

To fall with grace, with dignity—to sink

While life is gushing, and the plaudits ring

Faint and yet fainter on their failing ear,
As models for the sculptor.

ROGERS.

"Two aqueducts were scarcely sufficient to wash off the human blood which a few hours' sport shed in this imperial shambles. Twice in one day came the senators and matrons of Rome to the butchery; a virgin always gave the signal for slaughter."

II. The Palatine.

Plan, p. 218.

Entrance from the Via S. Teodoro, south of the Forum. (Adm. 1 fr.; free on Sundays.)

The **Palatine** was the first of the seven hills on which any definite settlement was made by the founders of the Republic. Here was the original fortress of Romulus, here dwelt the heroes of the kingly period, and here was laid the scene of many an interesting legend in the history of infant Rome. Catiline, Cicero, Clodius, Hortensius the orator, and others of Republican times, had houses on this hill. Augustus and Tiberius, Caligula, the Flavian Emperors, Hadrian, and Sept. Severus built palaces here in succession. After the ruin of ancient Rome, the sites of the palaces became overgrown with vegetation, which has been almost entirely removed by recent excavation. The Farnese family possessed gardens on the N.E. part of the hill, while the high ground towards the W. was occupied during the early part of the 19th cent. by the Villa of Mr. Charles Mills, later a Convent of Visitation Nuns. It has been said that the history of the Palatine Hill is the history of Rome. It was the site of the *Roma Quadrata* which Romulus enclosed, "tracing round the foot of the hill with a plough drawn by a bull and a heifer, the furrow being carefully made to fall inwards, and the heifer yoked to the near side to

signify that strength and courage were required without, obedience and fertility within the city." In the time of the early kings the Palatine was divided into two parts by a deep valley, filled up and built over in Imperial times.

On the rt. of the entrance gate is the Church of S. TEODORO, above which the road divides. Turning to the rt. we pass on the left walls of large blocks of tufa, supposed to form part of ROMA QUADRATA, the original fortress of Romulus, but certainly of much later date. In these blocks can be seen pieces of lava and charred wood, indicating volcanic action. Behind these walls is an ancient reservoir.

Beyond the corner of the road is an **Altar** of the Republican period, with an inscription in early Latin "TO AN UNKNOWN GOD OR GODDESS." It is supposed to have been dedicated to the *Aius loquens*, a mysterious Voice which warned a Roman soldier of the approach of the Gauls, the sex of the speaker being unknown. The bust on the front of the house close by is that of *Francesco Bianchini*, an excavator of these ruins in 1725. To the rt. of this building a footpath ascends steeply, of which the upper part alone follows the line of the **Scalae Caci**, an ancient flight of steps which hereabouts ascended the acclivity (p. 218).

Following the broad road, we reach in 3 min. the so-called **Paedagogium**, a training school, or possibly in part a prison, for pages attached to the Imperial Court. The ruins consist of a row of chambers and a corridor, once supported by granite columns, one of which, with its marble cornice, yet remains. On the walls are several *graffiti*, apparently scratched by boys, now barely legible. The most interesting of these has been removed to the *Museo Kircheriano* (p. 268).

The road now ascends, overlooking on the rt. the site of the *Circus*

Maximus (p. 275), beyond which is seen the Aventine Hill, with the white tombs and cypresses of the Jewish Cemetery in the foreground. At the top of the ascent, an opening in the wall leads into the so-called **Stadium**, restored by Septimius Severus, and finally curiously altered by Theodoric. It lies in a hollow between the palaces of Augustus and Severus, and measures 520 ft. by 150. It was a garden attached to the Palace of Augustus, as restored by Domitian; the so-called *Metae* are fountains. Beyond the entrance to the left a passage leads to the living-rooms belonging to the **Palace of Augustus**, now buried beneath the Villa Mills.¹ Opposite are several rooms which were perhaps added by Hadrian, with well-preserved arched ceilings with square sunken panels. Through them some steps ascend to the **Palace of Septimius Severus**, raised upon vast substructions, about A.D. 200. From this level a bridge leads S. to a terrace on the original floor level of the palace, from which a magnificent view is gained of the Colosseum, the Caelian Hill, and the mountains beyond the Campagna. Of the palace itself but little is preserved. The substructions were originally far more extensive than at present; they were concealed by the Septizonium, also

¹ Augustus was born on the Palatine; after he became Emperor he continued to live there, in the house of Hortensius, till, on its destruction by fire, the people of Rome insisted on building him a palace more worthy of their great ruler. The Palace of Augustus was the first of the Imperial Palaces on the Palatine.

Suetonius tells us that Augustus "lived at first near the Roman Forum, in a house which had belonged to Calvus the orator; and subsequently on the Palatine Hill; but still in an unpretending house of Hortensius's, remarkable neither for extent nor ornament; its short porticoes consisted of pillars of Alban stone, and the rooms had neither marble nor ornamental pavement to boast of. He continued to occupy the same bed-chamber, winter and summer, for more than forty years,"

erected by Severus, an ornamental facade of which considerable remains existed until the time of Sixtus v. The four arches in the valley towards the Colosseum belonged to the lower tiers of a lofty aqueduct which supplied the palace of Septimius Severus with water.

The S.E. slope of the Palatine has been laid out as ornamental grounds and planted. Above it rises the Convent of *S. Buona-ventura*, on a platform commanding a fine view.

Near the ascent of the broad road from the valley to the Convent, a broad flight of steps leads down to the N.E. end of the Stadium. Here is a row of chambers with barrel-vaulting and coffered ceilings. Returning through the Stadium, on the left is a tribune, perhaps added by Hadrian, and richly ornamented with marbles, fragments of which are collected on the ground.

From the S.W. entrance to the Stadium a path leads up the slope towards the rt., by which is reached in 3 min. an open space, with a modern *Casino* in front of it. The line of broken cipollino columns is a modern restoration: by it is a hole through which we see walls in *opus quadratum* of an earlier building (possibly the original palace of Augustus), descending to a considerable depth, and beyond this are two apsidal halls. The *Casino*, designed by *Raffaellino del Colle*, has a loggia in two stories, beautifully decorated by mythological frescoes by *Giulio Romano*. To the W. of it a triple flight of steps ascends to a platform with a round altar, marking the site of the Temple to *Jupiter Victor* (?). From below the platform towards the Casino a passage (now closed) runs underground to the House of Livia (see next column).

Close to the Casino is a *Nymphaeum*, with remains of an oval fountain. It opens into the *Triclinium* of the *DOMUS AUGUSTIANA*, the State Reception Halls of Domitian. The building was much

damaged by reckless excavation by the Duke of Parma in 1726 (cf. p. 162). The pavement is composed of *porfido rosso*, *porfido serpentino verde*, *pavonazzetto*, and *giallo antico*—the last being flushed with red under the action of fire.

Next comes the *Peristylum*, from which a flight of steps descends to some rooms of an earlier house buried below, with remains of a painted ceiling. To this succeeds the *Tablinum*, with the so-called *BASILICA* on the left of it, and the *LARARIUM* on the rt. In the latter is a small marble altar, on a brick pedestal. In the Basilica is a portion of a handsome screen in white marble (a conjectural restoration, however), the pattern of which served as a model for Christian chancel screens. This hall had no real aisles, the extant columns being too small to have taken any real share in bearing the roof.

Below these ruins, towards the Arch of Titus, are some ruins, probably mediaeval. To the left of them rise the lofty substructions of the Palace of Caligula. Proceeding towards them, we turn to the left and enter the *Crypto-porticus*, a vaulted corridor with a plain white and grey mosaic pavement, in which Caligula was assassinated in Jan. A.D. 41, at the age of 29. Following it to the left, we pass on the left a passage leading back to the *Tablinum*, and turn a corner to the rt. Here a steep flight of steps leads up to an oval tank (*piscina*), singularly well preserved. The corridor goes on to the *House of Germanicus* (?), Caligula's father, where the assassins of the young Emperor are said to have concealed themselves after their crime. By some authorities it is called the *House of Livia*, the widow of Augustus. The building consists chiefly of three rooms, adorned with encaustic paintings, and opening out of an oblong court. The central room (*tablinum*) is painted with mythological scenes, including the legends of Galatea, Io and

Argus, and some imitations of framed pictures. By the left wall are leaden water pipes with inscriptions. The room to the left is decorated with arabesques, that on the rt. with masks, fruit, and flowers. In the *Triclinium* are bright red walls, with landscapes. A staircase led to the upper story, and behind the dwelling-rooms are kitchens and other offices. An underground passage leads from them towards the S., emerging near the *Casino* (see p. 217).

Ascending the steps towards the N.W., immediately on the left is a large round tank for water belonging to the 7th (?) cent. B.C., and roofed by the gradual projection inward of the courses of the sides. Further S.W. is another open cistern of the 6th (?) cent. B.C. Both of these have been destroyed by later walls of squared blocks of yellow tufa. Further down are considerable remains of walls in blocks of tufa and some cuttings in the rock, possibly connected with huts or tombs—though the only tomb actually discovered was an inhumation grave of the 4th cent. B.C. Excavations were carried on here in 1908, but have not been since continued, so that the nature of the remains here visible, which belong to various periods, is somewhat uncertain. Here a flight of stairs descended, turning at right angles into a short side street, flanked on one side by a row of arches, beyond which is a house of the 3rd cent. A.D., with interesting remains of heating contrivances in brick and tiles. From this point the *Scalae Caci* probably descended the hill. At the N.W. end of these rooms is a piece of mosaic pavement, from which we look down immediately upon the supposed site of the grotto sacred to Lupercus, and the den of the she-wolf which suckled Romulus and Remus.

Returning towards the House of Livia, the grove of ilex on a raised concrete base marks the site of the *Aedes Matris Deum*, or *Temple of*

Cybele, restored by Augustus, to which the peperino drums of columns, covered in Republican fashion with paste of pounded marble, belong. The Sacred Stone, the most famous symbol of the Mother of the Gods, was brought from Phrygia in the Republican period. The vessel bearing it grounded at the foot of the Aventine, and the Vestal Claudia drew it up the river by a rope. Elagabalus stole the relic for his private museum. A headless statue of the goddess stands close by. Passing it on the left, the row of arches in front of it belongs to the **Palace of Tiberius**, now covered by the FARNESE GARDENS. The recesses between the arches may have been occupied by the imperial guard. From the top of the slight ascent beside them a good view is gained of the walls beneath the cliff, and of the Capitol beyond. Following the level path to the N. corner of the garden, and thence above the Forum to the *Casino Farnese*, we enjoy a succession of still more interesting views.

From the Casino a modern flight of steps descends to an artificial grotto with a trickling fountain at the head of the *Clivus Victoriae*. This long street threads the lofty substructions which were added by Hadrian (?) to the **Palace of Caligula**, and descends to the entrance gateway by S. Teodoro. The remains of a gallery supported on arches, which ran along the original front of the substructions of the palace, are generally pointed out as traces of Caligula's Bridge across the Forum: but it seems much more likely that they simply served as the decoration of the front of these substructions towards the Forum.

On the eastern slope of the Palatine lived Caius Gracchus, and the wealthy Clodius, the enemy of Cicero, and here Cicero had his home. He purchased his house of Crassus for £30,000. It was partially destroyed during Cicero's



temporary banishment, and was afterwards rebuilt by the State.

The Farnese gardens were purchased in 1861 by the Emperor Napoleon III from the ex-King of Naples, and excavations have been in constant progress ever since. After the war of 1870-71, and the Italian occupation of Rome, the King of Italy purchased these gardens and placed them under efficient archaeological control.

III. The Capitol.

The **Capitoline Hill** was small, steep, and rocky, a natural fortress for which the people of the Palatine strove with those of the Quirinal, as the legend of Tarpeia proves. It had two peaks. On the northernmost was the Temple of JUNO MONETA (thence our word "money," because near it was the Mint). On the southernmost the Temple of JUPITER CAPITOLINUS stood; built, as the story went, by the Tarquins.

During the Dark Ages the hill was deserted, save for the Church and Convent of ARACOELI, supposed to have been built on the site of the Temple of Juno. It was known as MONTE CAPRINO (Hill of Goats). Pope Boniface IX, at the end of the 14th cent., erected the Senatorial Palace, and Paul III, in the middle of the 16th, laid out the Piazza del Campidoglio, from designs by *Michel Angelo*.

From the *Piazza Aracoeli* a grand staircase leads to the **Piazza del Campidoglio**. The broad flight on the left leads to the Church of the *Aracoeli* (p. 222). On the left is a cage with two Wolves,¹ commemorating the traditional infancy of Romulus and Remus. At the top of the ascent are colossal statues of Castor and Pollux. Adjacent are some marble sculptures from a

castello (tower) of the Aqua Julia, wrongly called *Trophies of Marius*. On the rt. is the 1st milestone on the Appian Way, and on the left the 7th. Down a previous staircase on this site, Rienzi fled in his last moments, and fell at the foot of it covered with wounds, his wife witnessing his death from the palace above. A bronze statue commemorates the event.

The PALAZZO CAFFARELLI, the residence of the German Ambassador, is to the right of the Capitol steps. In the garden are some remains of the platform of the Temple of Jupiter Capitolinus.

In the centre of the Piazza is the bronze equestrian statue of MARCUS AURELIUS. The rider's lack of balance is probably due to restorations. It still retains traces of its gilding. The statue probably owes its preservation to the fact that, in the Middle Ages, it was believed to represent the Christian Emperor Constantine. It then stood near the Lateran, and was only removed here in 1538.

Behind the statue rises the PALACE OF THE SENATOR, with a clock tower, and statues of river gods on either side of a small seated figure of Rome.

On the left side of the Piazza is the CAPITOLINE MUSEUM (open daily, 1 fr. including admission to the Palazzo dei Conservatori and the Tabularium; Sun. free). Catalogue (1910) by the British School at Rome.

In the COURT beyond the entrance is a fountain with a colossal statue of a river god (Marforio) (p. 274). In a room on the right is an immense Sarcophagus from the Monte del Grano with Reliefs of the story of Achilles. The current belief that the Portland vase was found in it, is quite erroneous. In other rooms are inscriptions, sarcophagi, busts, etc. On the right of the court are Egyptian sculptures.

First Floor.—ROOM I. 1 The DYING GAUL. The statue is an

¹ It is remarkable that when flocks of sheep are driven through the streets in the early morning at the foot of the hill, far out of sight and apparently out of hearing, the wolves invariably begin to howl, as also at the approach of bad weather.

excellent example of Pergamene art, and may well be an original. It probably formed part of a great fourfold group set up in Pergamon to commemorate the defeat of the hordes of Gauls, or Galatians, who attacked the city and its territory from the north in the 3rd century B.C. The barbarian is treated with full naturalism; his hair matted, as Pliny tells us, with grease, his nudity, his moustache, his low forehead, and the flat back of his head. Yet the sculptor makes him sink into death without laying any undue stress upon its pain, and every line of the composition leads up towards the wound, the motive of the whole. 3 Head of Alexander. 4 Amazon. 12 ANTINOUS, so-called, from Hadrian's Villa. 10 THE RESTING FAUN, a copy of a famous statue of Praxiteles (see Hawthorne's "Marble Faun"). 16 Brutus (so-called).

ROOM II. 1 FAUN in red marble, from Hadrian's Villa. 3 Sarcophagus, with relief of Endymion. 16 Boy and Goose, after *Boethos*. 18 Sarcophagus, with relief of Amazons. On the wall is a bronze tablet, the LEX REGIA of Vespasian, from which Rienzi established the rights of the people.

ROOM III. 2, 4 Centaurs in grey marble, from Hadrian's Villa; 3 Colossal Basaltic Statue of the INFANT HERCULES, on a beautiful altar of Jupiter. 5 Aesculapius, with a snake in black marble. 30, 31 Apollo; 33 Wounded Amazon; 24 Ceres.

ROOM IV. In the centre, seated male Statue called (wrongly) Marcellus. Around are busts of poets and philosophers. Note the bas-reliefs on the walls, especially the frieze with sacrificial utensils, etc.

ROOM V. On the walls are reliefs—Endymion and Perseus and Andromeda—belonging to the same group as those in the Palazzo Spada (p. 273). In the centre is a Roman female portrait Statue; around, a highly interesting series of busts of the Emperors.

ROOM VI. Corridor. Admirable marble vase, with procession of gods; archaistic, *i.e.*, a Roman imitation of archaic Greek work. 29 Armed Pallas. Inscriptions on the wall from the tomb of the freedmen of Livia. 49 Colossal female head, by *Damophon* of Messene (2nd cent. B.C.) 54 Venus, with portrait head of a Roman lady. 8 Old Woman with a wine-skin.

ROOM VII. MOSAIC OF DOVES on a fountain basin, found in Hadrian's Villa. 83 *Tabula Iliaca*, with curious minute reliefs of the Trojan War.

ROOM VIII. The CAPITOLINE VENUS and CUPID AND PSYCHE.

On the opposite side of the Piazza is the

PALACE OF THE CONSERVATORI.

We enter a large Court in which are a colossal head of Constantine found in his basilica, and reliefs of Roman provinces from the Temple of Hadrian (p. 267), and, turning to the left, ascend the stairs.

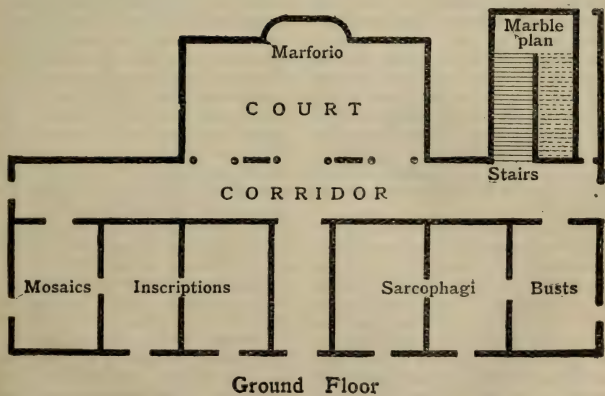
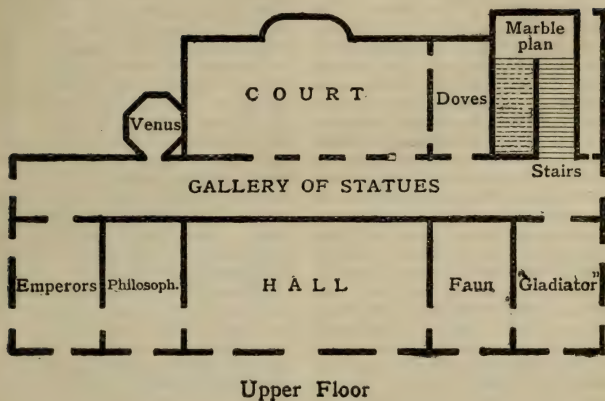
Half-way up are four large reliefs; three of them represent a triumph of Marcus Aurelius, culminating in a sacrifice at the Temple of Jupiter Capitolinus; the fourth differs in shape and style, and the Emperor here has been wrongly restored as Marcus Aurelius.

At the top of the stairs we turn left, and passing between rows of busts reach a long gallery. In the room on the *right*, Esquiline Venus (so-called), a graceful Roman archaistic figure; head of a Centaur; half-figure of Commodus as Hercules, and other sculptures from the Esquiline.

Beyond this room is an open garden, on the farther side of which is the "Marble Plan of Rome" set up on the wall of the so-called Templum Sacrae Urbis, in the Forum of Peace, by Septimius Severus.

The corridor itself contains little of great note. On the farther side

Plan of the CAPITOLINE MUSEUM



of it open rooms. The farthest has a Greek relief of a Bacchante. Rhyton from the Gardens of Maecenas, with reliefs. Marsyas; realistic Pergamene work. Head of an Amazon.

Next room. The Spinario, or Thorn Extractor, a beautiful original Greek bronze statuette of the 5th century, perhaps by Myron. Fine Roman portrait bust, called Brutus. "Camillus," a Roman bronze statue of a young acolyte.

Next room. Greek and Etruscan vases, silver Phoenician cista, or casket. Next room. Modern busts.

Next room. Objects from the archaic cemeteries on the Esquiline and Quirinal, and from the Alban Hills, (7th to 5th cents. B.C.) similar to those found in the Forum (p. 211).

Nearest room to entrance. Archaic Greek marbles, two tombstones, torso of a charioteer: chariot adorned with bronze reliefs,

Returning to the entrance, we now turn right, and pass through the great frescoed halls of the palace. In one stands the famous bronze Wolf of the Capitol (the twins are restorations, and did not originally exist; the leg has broken, through the rusting of the iron support often found inside hollow bronzes).

Farther on, the Fasti, Roman records of official elections engraved on the marble walls of the Regia when rebuilt by Domitius Calvinus under Augustus. Very interesting.

We return through a room of Garibaldi relics and a collection of china to the staircase, and ascend to the 2nd floor.

On this landing and the one below are two bas-reliefs from an arch of Hadrian. On the right are some excellent mosaics: beyond is a corridor containing bronzes, terra-cotta reliefs (*antefixae*) used for decorative purposes, and other small objects: at the end is a statue of Hercules in gilt bronze. On the left of the corridor is the Picture Gallery, I. To the rt. of II., which we enter first, 248-50 *Tintoretto*, Baptism of

Christ, Crowning with Thorns, Scourging; 80 *Dosso*, Holy Family; 84 *Rubens*, Romulus and Remus; 85 ff. *Spagna*, Frescoes from La Magliana (p. 287). III. 203 *Palma Vecchio*, Christ and the Woman taken in Adultery; 221 *Guercino*, S. Petronilla; 227 *Caravaggio*, Fortune-teller. We return to II. and enter on our rt. IV. 145 *Titian*, Baptism of Christ; 139 *Velasquez*, Portrait of himself; 135 *M. Venusti*, Michel Angelo; 128, 137 *Van Dyck* (?) Thomas Killigrew and Henry Carew. V. *Domenichino*, Cumaean Sibyl; *P. Veronese*, Rape of Europa; *Tintoretto*, Magdalen. VI. 29 *Cola dell'Amatrice*, Death of the Virgin; 53 *Garofalo*, Holy Family; 142 *Ercole Grandi* (?), Female portrait.

Between the Palace of the Senator and the Palace of the Conservators is a broad flight of steps leading to the GERMAN ARCHAEOLOGICAL INSTITUTE. In the garden may be seen the **Tarpeian Rock** (fee, 25 cent.), down which criminals were thrown.

S. MARIA IN ARACOELE.

Entrance by a flight of steps on the left of the Palace of the Senator. Over the door is an ancient mosaic, the Madonna with angels, by one of the *Cosmati*. The 22 columns of the nave have been brought from various temples. The richly decorated wooden ceiling celebrates the victory of the Christians over the Turks at Lepanto (1571). The first chapel on the rt. is adorned with frescoes by *Pinturicchio*, from the life of S. Bernardino of Siena; it has also a beautiful Cosmatesque floor. The 2nd chapel in the left aisle is fitted up at Christmas with a representation of the Nativity, and little children every afternoon until Twelfth Day recite sermons in honour of the Infant Saviour. The SANTO BAMBINO, or image of the Christ-child, shown on these occasions, is highly venerated, and is often carried to sick people as a last resource. In the transept

s an octagonal altar, bearing the inscription *Ara Primogeniti Dei*, said to have been erected by Augustus. The Madonna da Foligno by Raphael adorned the high altar from 1512 to 1565. The present altarpiece is a very ancient picture of the Virgin attributed to St. Luke. The two *ambones* of marble and Cosmatesque mosaic are worthy of special notice, and in various parts of the building are some handsome tombs. In the Church of the Aracoeli, while the friars were singing vespers, Gibbon conceived the idea of writing the "Decline and Fall of the Roman Empire."

The Conventual buildings attached to S. M. in Aracoeli were pulled down in 1888, to make way for a huge *Monument to Victor Emmanuel*, which will close the vista at the S. end of the Corso, but is not yet completed.

Below the Palace of the Senator are the remains of the **Tabularium** (Forum plan 44) erected B.C. 78 for the custody of the Public Archives. The supporting wall, not necessary on this (the higher) side, is very conspicuous from the Forum. Entrance at the side of the building descending from the *Pal. dei Conservatori*.

The rooms contain various architectural fragments, (note especially the cornice of the Temple of Concord and a cast of that of Vespasian), *amphorae* (huge vases), and inscriptions. A long flight of steps, the upper part of which may still be seen, led hence down into the Forum.

From the higher corridor a staircase leads to the summit of the Clock Tower (*Torre Capitolina*), which commands a magnificent view of Ancient Rome.

Descending the steps from the Piazza down the *Via dell' Arco di Settimo Severo*, we come out in the Via Marforio by the small Church of S. GIUSEPPE DE' FALEGNAMI, occupying the site of the ancient *Mamertine Prison*.

The MAMERTINE PRISON consists

of a large vaulted room (originally one of several), with a façade bearing an inscription of 20-40 A.D., and a lower cell, called the TULLIANUM, in antiquity accessible only by a hole in the ceiling which is, however, due to a restoration, the original roof having been formed by the projection of the blocks which formed the sides (cf. p. 217). In this is a spring, said to have been produced miraculously by St. Peter when confined here, although historically mentioned long before his time in connection with Jugurtha, who was starved to death in this prison. Amongst other historical personages who have perished here may be named the accomplices of Catiline, strangled by order of Cicero; Vercingetorix, the Arvernian chief, put to death by command of Julius Caesar after he had graced his triumph; Sejanus, the favourite of Tiberius; and Joras the son of Simeon, the Jewish general, in the reign of Vespasian. The pillar to which St. Peter was bound is still shown, and the church is still popularly known as *S. Pietro in Carcere*. A tradition states that while in prison the Apostle converted his two gaolers, Processus and Martinianus, whose fearful martyrdom as Christians is depicted in the Pinacoteca at the Vatican (p. 254). Sallust (*De Bello Cat.* c. 55) gives us the following description of the building:—"In the prison known by the name of the Tullian Prison, on descending a little, you come to a dungeon on the left, sunk to the depth of about twelve feet. Dead walls on all sides of it render escape impossible; above it is a cell vaulted with stone. Its uncleanness, its darkness, and its noisome smell make it a truly disgusting and horrible abode."

It is by no means improbable that future excavations may bring to light the SCALAE GEMONIAE (Staircase of Groans) leading down from the prison to the Forum. It was there that the bodies of criminals

were exposed; and it was there too that Cicero, in the one expressive word *Vicerunt*, announced the death of the Catiline conspirators.

Below the Tabularium is the TEMPLE OF CONCORD (43), founded by Camillus (367 B.C.) to commemorate the end of the struggle between the patricians and the plebs, rebuilt by Opimius (121 B.C.), and restored by Tiberius. Here Cicero delivered his orations against Catiline. Owing to the site available, the temple was much wider than it was long. Adjacent is the TEMPLE OF VESPASIAN (42), erected to the deified Emperor by his sons Titus and Domitian. Of this building three columns and the entablature remain, together with part of the *Cella*, in blocks of travertine. At the farther corner, under the Capitoline Hill, is a low range of columns called the COLONNADE OF THE TWELVE GODS (41), whose images were erected here in A.D. 367. This was the last pagan shrine restored in Rome.

IV. The Fora of the Emperors and the Baths of Trajan.

Plan, p. 226.

Opposite the Mamertine Prison, at the corner of the Forum Romanum, are the Churches of SS. MARTINA AND LUCA and S. ADRIANO, which occupy the site of the Roman SENATE HOUSE, rebuilt by Julius Caesar and called the CURIA JULIA. The space between the Senate House and the Rostra was called the COMITIUM.

S. Martina, of earlier origin, has a lower church, constructed by *Pietro da Cortona*. **S. Adriano** was converted into a church by Honorius I in 625 (p. 208).

At No. 44 Via Bonella is the **Accademia di S. Luca**, a School of Art, with a Picture Gallery of no great interest (Adm. 9 to 3, except Sat. and Sun., lira 1); 10 *Vandyck*, Virgin and Child; 49 *Claude Lorraine*, Sea-piece; 66 *After Vandyck* (Portrait of a Child—from the group

of children of Charles I.); 75 *Gerard David* (?), Virgin and Child with saints; 75 *Van Vitelli*, View of the Ripa Grande; 78 *Raphael*, Boy in fresco, from a wall at the Vatican; 81 *Spagnoletto*, S. Jerome and the scholars; 153 *Giulio Romano*, Copy of Raphael's Galatea (p. 260).

The Via Bonella leads to the remains of the FORUM OF AUGUSTUS. Crossing the *Via Alessandrina*, which traverses the site of the ancient Forum, we reach on the left three Corinthian columns with entablature, belonging to the TEMPLE OF MARS ULTOR, which stood in it, where the spoils of victorious generals were deposited after their triumph. Passing through the ARCO DEI PANTANI, an ancient gateway of peperino in the huge enclosure wall of the Forum, we reach the *Via di Tor de' Conti*, so named from a brick tower of A.D. 1200, the lower part of which is still standing. Turning again to the rt., along the street, we traverse the site of the FORUM OF NERVA. On the left are the remains of the colonnade surrounding it, consisting of two columns buried to half their height, with entablature bearing reliefs, and above them a figure of Minerva. These ruins are generally known as the *Colonnacce*.

Following the Via Alessandrina, we next reach the FORUM OF TRAJAN (A.D. 114). Here are seen the foundations of some of the columns belonging to the BASILICA ULPIA, and the COLUMN OF TRAJAN, one of the most remarkable monuments of ancient Rome. It is 147 ft. high, and the shaft is composed of twenty-three blocks of Carrara marble, presenting externally a series of low reliefs spirally arranged, with subjects taken from the wars of Trajan against the Dacians, and comprising 2500 human figures, besides horses, fortresses, etc. The summit may be reached by an internal staircase, for which permission must be obtained at the office of the Superintendent of Monuments,

1 Via di Miranda. The statue of Trajan, by which the column was originally surmounted, has been replaced by one of St. Peter.

Trajan's Column is an immense field of antiquities, where—contrary to the practice of the ancient sculptors, of representing the figure in a state of nudity, or of suppressing part of the dresses in vogue, or introducing dresses that never were in vogue at all—the Roman dress and tactics are exhibited without alteration or embellishment. We find the soldiers constantly carrying their swords on the right side. On the march they are generally bare-headed; some have no helmets, others wear them suspended from the right shoulder. Some of them have lions' heads for caps, with the mane hanging down behind. Each of them carries a stick over the left shoulder, which seems to have been for the purpose of conveying his provisions. We may observe a wallet, a vessel for wine, and an apparatus for dressing their provisions.—GRANT.

The **Foro Trajano** was bounded on the N.E. and S.W. by semicircular apses or *hemicycles*. Some interesting fragments of the N.E. apse may be seen in the courtyard of a house in the *Via di Campo Carleo* (apply to the same office as for the Column). That on the S.W. will be discovered in the course of demolitions in connection with the Monument to Victor Emmanuel.

Returning along the *Via Alesandrina*, at the end of it on the rt. is the curious CHURCH OF SS. COSMA E DAMIANO, built in honour of two Arab brothers, physicians and martyrs, within the so-called *Aedes Sacrae Urbis* and the Temple of Romulus, by Pope Felix IV in 527. Urban VIII in 1633 vaulted over the lower part of the building.

The lower church, which contains the tomb of the martyrs, is said to have been used as a place of refuge by the early Christians during the persecutions. The 6th cent. mosaics are some of the finest in Rome. In the apse a colossal figure of Christ, to whom the

Apostles Peter and Paul are representing SS. Cosma and Damiano. Beneath, the Lamb on a hill, from which flow the four rivers of Paradise, surrounded by the twelve Apostles, as lambs. The mosaics on the arch represent the Lamb with four angels and symbols of the Evangelists. Opposite the tribune is the circular wall and vaulting of the old Temple of Romulus.

Proceeding towards the Colosseum, and passing it on the rt., we reach the *Via Labicana*, in which, on the left, is the entrance to the substructions of the BATHS OF TRAJAN (Adm., 1 fr.) built over many rooms, with mural paintings belonging to the Golden House of Nero; but the decorations cannot be seen without lights at the end of a long pole, which the custodian will provide. On the left, before entering the ruins, is a Chapel, with almost obliterated frescoes of St. Felicitas and her seven sons. A long corridor, with rooms for slaves on the left of it, is all that remains open to the daylight. The rest is a series of dark halls and tunnels, pierced here and there with holes, through which Raphael and his pupils are said to have been let down for the purpose of copying the ornamental frescoes. The group of the Laocoon formerly adorned these baths. The SETTE SALE, a series of vaulted reservoirs on the top of the Esquiline, appear to have been originally connected with the Golden House. The *Baths of Titus*, the remains of which are of no great importance, occupied a space now covered by some large unsightly houses overlooking the Colosseum from the N. side.

On leaving the Baths, we cross some unoccupied ground to the N. of the Colosseum, and soon reach the Church of S. PIETRO IN VINCOLI, founded in 442 by the Empress Eudoxia to contain the chains of St. Peter, which are kept in a bronze tabernacle over the Altar of the Confessio. The church has a very

wide nave, divided from the aisles by ancient Doric columns, to which bases have been added. At the end of the right aisle is all that was ever completed of Michel Angelo's monument of Pope Julius II, with the famous statue of MOSES. On either side are Rachel and Leah, types of the meditative and active life. To the rt. of the choir, St. Margaret, by *Guercino*. On the left of the entrance is the Tomb of the brothers Pollajuolo, Florentine artists, with a fresco representing the Plague of 680, stayed by the relics of St. Sebastian (perhaps by Antoniazio Romano). In the left aisle are two interesting Renaissance tombs. To the right of the church is a cloister by Giuliano da Sangallo, with a fine fountain.

Behind the church the *Via delle Sette Sale* leads past the entrance to the *Sette Sale*, an ancient reservoir (see p. 225), to **S. Martino ai Monti**, a restored church with landscapes on the walls by *Poussin*, with several features of great interest.

V. The Velabrum and the Aventine.

The round Church of **S. Teodoro**, just within the enclosure of the Palatine, presents a fine specimen of ancient brickwork, and contains over its altar a good mosaic of the 8th cent., with a figure of the Saviour between four saints.

The FORUM BOARIUM, reached by the Via S. Teodoro, is situated in the *Velabrum*, or swampy valley between the Palatine and the Capitol. As its name implies, it was used as a cattle market. It was also the scene of the first gladiatorial show given in Rome in the 3rd cent. B.C.

SAN GIORGIO IN VELABRO is a 4th cent. church in the street of the same name, turning out of the *Via S. Teodoro*. Over its portico Rienzi (in 1347) affixed his inscription announcing the return of the good old days. Within are some

ancient columns and a white marble *baldacchino*. Card. Newman was titular of this church.

Adjacent is the GATE OF THE MONEY-CHANGERS, erected by the merchants of the quarter in honour of Sept. Severus. Though invariably called an Arch, the building has no arch whatever. It consists of two pilasters adorned with reliefs, and a flat entablature. A passage opposite leads to a mill (25 c.), where a good view may be obtained of the *Cloaca Maxima*. Further on is the JANUS QUADRIFRONS, an arched passage with four fronts, dating from about A.D. 300. It is supposed to have been one of the many arches constructed as places of shelter at junctions of streets, or intended for public sales.

The Church of S. MARIA IN COSMEDIN, erected for the use of Greek exiles from the East, occupies the site of an ancient *Temple of Hercules*, erected by Pompey (?), and also of a colonnade and hall, probably used as a corn exchange. It was admirably restored in 1899. The 12th cent. campanile is a fine specimen. It has fine old columns, handsome *ambones*, a very beautiful pavement of Cosmatesque mosaic, and an ancient crypt. In the Sacristy is a curious 8th cent. mosaic from the old Church of St. Peter's. In the vestibule is a huge mask of stone, the figure-head probably of a drain or fountain, from which the Piazza takes its name of *Bocca della Verità*. The mediæval Romans placed their hands in the mouth of the mask when taking an oath, the mouth being supposed to shut if they swore falsely.

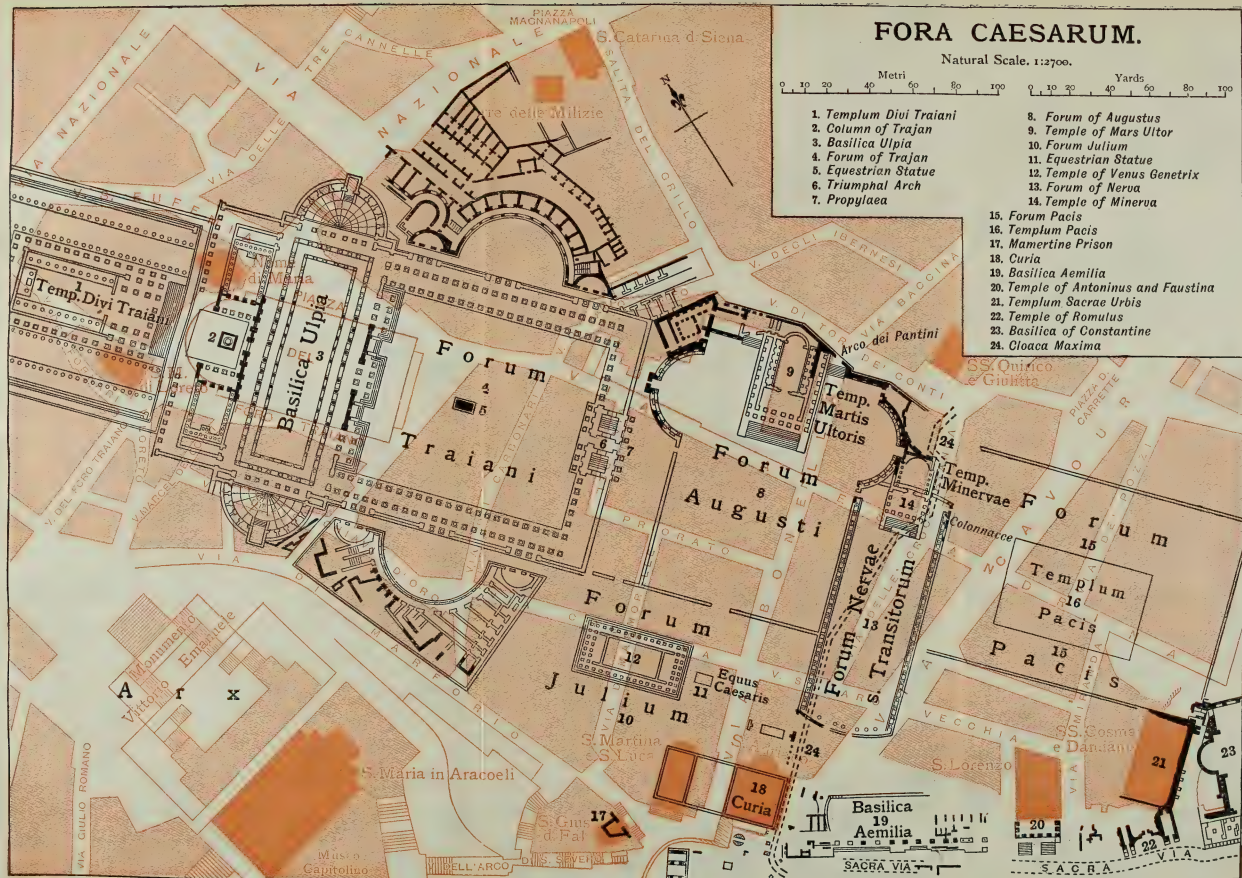
Close by is the circular TEMPLE OF FORTUNUS (?) (wrongly called *Vesta*), converted into the Church of *S. Maria del Sole*. It was surrounded originally with a colonnade of twenty fluted pillars of the Corinthian order and of Parian marble, one of which has perished; the cornice also and the ancient roof have shared the same fate. The walls are composed of blocks

Natural Scale. 1:2700.

Metri

Yards

15. *Forum Pacis*
16. *Templum Pacis*
17. *Mamertine Prison*
18. *Curia*
19. *Basilica Aemilia*
20. *Temple of Antoninus and Faustina*
21. *Templum Sacrae Urbis*
22. *Temple of Romulus*
23. *Basilica of Constantine*
24. *Cloaca Maxima*



Walker & Cockerell sc.

of Parian marble, neatly fitted together, in which respect it was almost unique in Rome.

Further on is the so-called **TEMPLE OF FORTUNE**, *Mater Matuta* (?), surrounded by Ionic pilasters, and also converted into a church in honour of *S. Maria Egiziaca*.

Beyond it is the **HOUSE OF CRESCENTIUS**, misnamed that of *Rienzi*, with a number of marble fragments built into the wall. It is the oldest specimen of a mediaeval dwelling-house in Rome, and is also known as the House of Pilate, because it was the starting-point of a *Via Crucis*, which ended at *Monte Testaccio* (p. 280).

The bridge over the Tiber at this point is called the **PONTE PALATINO**. A fragment of the **Pons Aemilius**, or *Ponte Rotto*, a previous bridge, may be seen in the river, three arches of which were carried away by an inundation in 1598, and two others were removed in the eighties. On the other side of the present bridge is the conspicuous exit of the *Cloaca Maxima* from its tunnel. Lower down, near the Aventine, was perhaps the **PONS SUBLICIUS**, the oldest bridge in Rome, having been erected in B.C. 639 by Ancus Martius, and defended by Horatius Cocles against Lars Porsena.

In ancient Rome the Tiber was crossed by eight bridges. Vestiges of all of them can still be traced, but only four are now entire. The most northerly is the *Pons Aelius*, now called *Ponte S. Angelo* (p. 243). It is a fine structure, composed of three large central and small arches, and though extensively repaired in 1688, was until 1890 substantially as the ancient Romans left it. In that year it was entirely reconstructed in connection with the new embankment works, and only the three central arches remain of the old structure. At a considerable distance below is the ancient *Pons Valentiniani* (A.D. 366), connecting the Janiculum with the Trastevere, now called *Ponte Sisto*, because rebuilt by the fourth Pope of that

name in 1474. The other two bridges are about half a mile lower down, where the stream is divided into two channels by the island of *S. Bartolommeo*, anciently *Insula Tiberina* (p. 272). The bridge from the left bank to the island, called the *Ponte Quattro Capi*, from the four-headed hermae on the balustrades, is the ancient *Pons Fabricius* (B.C. 62), and retains a good deal of its original structure; it consists of two large arches with a smaller one between them for the escape of water during floods. The other bridge is the ancient *Pons Cestius* or *Gratiani*, restored in A.D. 367. It now bears the name of the island which it connects with the rt. bank, and has a large central arch, with two smaller ones at the side; these have been rebuilt and considerably enlarged in connection with the embankment works.

The *Via Salara*, beginning at the *Piazza Bocca della Verità*, skirts the base of the **AVENTINE HILL**. This hill was once one of the most densely-peopled parts of Rome, but is now abandoned to convents and vineyards.

The *Via di Greca*, close to *S. Maria in Cosmedin*, leads into the *Vicolo di S. Sabina*, which ascends to the three principal churches of the Aventine.

S. Sabina, supposed to stand on the site of a Temple to Juno, has some handsome columns of fluted marble from the temple, and a 5th cent. mosaic on the entrance wall over the door. In the chapel at the end of the rt. aisle is a Virgin and Child by *Sassoferrato*, the famous *Madonna del Rosario*. Near this chapel are three fine 15th cent. tombs, one of Cardinal d' Ausio, inscribed *UT MORIENS VIVERET, VIXIT UT MORITURUS*. The W. portal has elaborate marble sculptures in relief, and splendid wooden doors with carvings of the 5th cent. A.D. Under *St. Dominic*, this church was the headquarters of the Order which he founded, and con-

tains various relics of the saint. In the monastery garden is an old orange tree said to have been planted by him, and to have thrown out a new shoot since the reform of the Order by Lacordaire.

S. Alessio, entered through a courtyard, is said to occupy the site of the house of S. Alexis. Part of a wooden staircase belonging to the house is enclosed in a shrine to the left of the entrance. In the choir is an episcopal throne and some remains of Cosmatesque mosaic, and on the left, near the Sacristy, a fine 16th cent. tomb. There is an ancient crypt under the choir. The adjacent Hieronymite monastery is now used as a Blind Asylum.

S. Maria Aventina, called *Il Priorato* (Priory), contains a number of interesting tombs belonging to the Knights of Malta. Adjoining is the Villa of the Grand Master, containing a hall with portraits of all the Grand Masters of the Order. At the garden door is a celebrated view of St. Peter's through a key-hole, framed in an avenue of fine old bay trees. The beautiful garden commands a magnificent prospect of the city, and contains a venerable palm tree, the finest in Rome. The Brethren of the Order have a house, distinguished by a Maltese Cross, in the Via Condotti.

Opposite S. M. Aventina is the modern **Monastery of S. Anselmo**, the International Benedictine University, and residence of the Abbot Primate of the Order. This important building—one of the finest in modern Rome—was designed by the first Abbot Primate *Hildebrand de Hemptinne*, and erected by the papal architect *Cav. Vespignani*. The monastic and collegiate buildings are very extensive, and the church, in the style of the ancient Roman basilicas, is remarkable for its solid and tasteful simplicity. The nave is supported by handsome columns of granite from Baveno, and beneath it is a crypt as large as the church itself, with

a forest of granite columns and fifteen altars.

The *Via del Priorato* leads from the monastery down the hill to the *Porta S. Paolo* (p. 281).

Returning from S. Anselmo, and passing on the left the three churches just described, the first lane on the rt. leads to the Church of **S. Prisca**, a very ancient building, said to occupy the site of the house of Aquila and Priscilla. Next door is the *Castello dei Cesari*, an open-air restaurant with a fine view. The lane descends to the broad *Viale di S. Paolo*, a new road leading from the Colosseum to the *Porta S. Paolo*. Following it to the rt. for a few yards, on the rt. may be seen a remarkably well-preserved portion of the **Servian Wall**. From the foot of the hill a lane leads up in 5 min. to **S. Saba**, a very ancient church dedicated to a Basilian abbot of the 5th cent. It belongs to the German (Austrian) College, and is at present undergoing restoration. During the work remains of an earlier church with paintings of the 7th and 13th cents. were found. The loggia above the entrance, with its small columns, is picturesque.

VI. The Caelian and the Porta Maggiore.

Going from the Colosseum through the Arch of Constantine, we pass on the left the **Antiquarium**, a municipal museum of recently discovered antiquities (some interesting sculptures), and then reach a broad flight of steps leading to the Church of **S. GREGORIO**. At its entrance Pope Gregory the Great bade farewell to St. Augustine when the latter started on his mission to England. The church is built on the site of the house of S. Silvia, mother of St. Gregory. The interior has been modernised, with the exception of its ancient granite columns and a beautiful pavement of 13th cent. mosaic. On the altar at the end of the rt. aisle are some fine reliefs in white

marble, by *L. Capponi* (15th cent.). A small chamber to the rt. is said to have formed part of the original house, and contains the saint's chair and other relics. In the *Cappella Salviati* on the left is a beautiful tabernacle with reliefs by *A. Bregno*.

In the adjacent Garden are three chapels—(1) **S. Silvia**, with her statue by *Cordieri*; (2) **St. Andrew**, with two famous frescoes by *Domenichino* and *Guido Reni*; (3) **S. Barbara**, with a statue of St. Gregory by *Cordieri*, and a marble table at which the Pope was said to have daily entertained twelve beggars.

The neighbouring monastery is occupied by Camaldolese monks. From the Church of S. Gregorio Cardinal Vaughan took his title, as did his predecessor, Cardinal Manning.

A steep lane leads from the front of S. Gregorio up the hill, passing on the left the CHURCH OF SS. GIOVANNI E PAOLO, two Roman officers who suffered martyrdom under Julian the Apostate. The church, built in the 5th cent., is conspicuous by its dome, the arcade which surrounds its apse, and its picturesque campanile decorated with coloured tiles. It was built by the Senator Pammachius, the friend of St. Jerome, on the site of the house of the martyrs. The portico of eight granite columns was erected by Nicholas Brakespeare (?) (12th cent.). The nave has ancient columns and a good pavement. On the rt. is the handsome *Cappella Torlonia*, lined with costly marbles. The frescoes are by *Pomarancio*. Beneath the altar to the left of the apse is interred St. Paul of the Cross, founder of the Order of Passionists, who occupy the adjoining convent. A staircase descends from the E. end of the nave to the very interesting **House of SS. John and Paul**, in which are the earliest Christian frescoes that have been found outside the Catacombs. The house was discovered by a Passionist Father in 1889.

The beautiful Garden of the Con-

vent, on the site of the *Temple of Claudius*, commands an interesting view (ladies not admitted, as it belongs to the monastery of the Passionists).

At the end of the lane is the *Arch of Dolabella* (10 A.D.), which served for the *Aqua Marcia*. On the rt., just within the gateway, is the Trinitarian Church of **S. Tommaso in Formis**, attached to a convent, of which only two little rooms over the Arch, reached by a staircase, now remain. The convent was entered through a handsome doorway of white marble, beyond the Arch. Over the door is a mosaic by *Jacopo Cosma*, representing Christ between two slaves, one black, one white, in allusion to the function of the Trinitarians, which was to ransom Christian slaves. The gate close by leads into the beautiful gardens of the **Villa Mattei**, now *Hoffmann* (Tues. only, special application at 43 Via Ara Coeli). Adjacent is the small basilica of S. MARIA IN DOMNICA, with a portico ascribed to Raphael. It is also called *S. Maria della Navicella*, from the marble ship in front of it, which was, like others which have been found in the Villa Mattei, an *ex-voto* offering for a safe return from a sea voyage, dedicated by some centurion of the *Castra Peregrina*, a camp of soldiers who had been employed on foreign service, which occupied the site of the convent of the English Nursing Sisters. This church stands on the site of the house of S. Ciriaca, where St. Lawrence gave away the Church possessions to the poor, by order of Pope Sixtus II. It contains some mosaics of the 9th cent. The CHURCH OF S. STEFANO ROTONDO stands opposite, but is entered through the *Via S. Stefano*. It was dedicated in 468, and is said to be the largest circular church extant. It was perhaps at first a MACELLUM or market, on the site of an earlier market-place—possibly the MACELLUM MAGNUM of Nero. The walls are lined with a series of horrible

frescoes by *Pomarancio*, representing martyrdoms. A straight road leads from the Piazza della Navicella to the Colosseum, passing on the rt. a large Military Hospital, or the Lateran may be reached in 5 min. by the *Via S. Stefano*.

From the Colosseum the *Via S. Giovanni* leads in a straight line to the Lateran. In about 5 min. it passes on the left the Church of **S. Clemente**. The side door opens on the street; the portico and front entrance are reached by turning to the left a little further on. Passing through the atrium, we enter the nave, beyond which are the cancellum and apse, with fine symbolic mosaics. This very interesting church is said to be built on the site of the house of St. Clement, the fellow-labourer of St. Paul. The marble choir screen and ambones (6th cent.) belonging to the older church were placed here in 1108. The Chapel of the Passion, to the left of the entrance, contains beautiful frescoes by *Masaccio*, principally illustrating the Legend of St. Catharine.

A staircase from the sacristy descends to the LOWER Church (4th cent. basilica), which contains some extremely interesting frescoes, and is built on a third structure belonging to the Imperial period, and supposed to be the dwelling-place of St. Clement. Three times a year this Lower Church is lighted up—on Nov. 23rd, Feb. 1st, and the 2nd Monday in Lent. If possible, one of these days should be chosen for seeing the frescoes, which are considerably damaged, and difficult to see clearly even in the most favourable light.

Crossing to the opposite side of the street, the first turning on the left ascends in a few minutes to the Church of the **Quattro Coronati**, dedicated to four saints who were martyred under Diocletian. The present building dates chiefly from the 12th cent., and has many characteristic features. Opening out of its second court is the *Chapel of S. Silvestro*, with some curious

mediaeval wall-paintings of scenes in the life of Constantine.

The *Via dei Santi Quattro* leads hence to the **PIAZZA DI SAN GIOVANNI IN LATERANO**, in the centre of which stands a red granite **Obelisk**, the largest in the world, brought by Constantine from the Temple of the Sun at Heliopolis, and moved to this spot in 1588. It stands 155 ft. high, including the pedestal.

The **Basilica of S. Giovanni in Laterano**, still forming part, with the Vatican and St. Peter's, of the Pope's dominion, was originally built by Constantine within the precincts of the Palace of the Laterani. Constantine's work having been destroyed by fire in the beginning of the 14th cent., Clement v began a new church on the site of the old one, and various Popes contributed to its embellishment. Sixtus v added the S. portico, while the great façade, where stands a statue of Constantine, found in his baths, dates from 1734. It is composed of four large columns and six pilasters, sustaining a massive entablature and balustrade, on which are colossal statues of our Saviour and ten saints. On the front is the inscription: OMNIUM URBIS ET ORBIS ECCLESiarUM MATER ET CAPUT. The immense nave is flanked with double rows of pilasters, wherein the columns of the old basilica are walled up. In the niches are statues of the Apostles, in the style of *Bernini*. The ceiling is decorated with gilt reliefs on a coloured ground. The Gothic tabernacle over the high altar, by *Giov. di Stefano*, with paintings by *Barna da Siena* (1369), is said to contain the heads of SS. Peter and Paul. The altar contains a wooden table, at which St. Peter is said to have celebrated mass. In the Confessio is the bronze tomb of Pope Martin v by *Simone Ghini* (1424). In the Apse is a famous mosaic by *Torriti*. At the top, the Head of the Saviour, surrounded by seraphs; beneath, the Virgin and Saints, around a cross from which flow the waters of life.

The choir was lengthened in 1884 and the apse was moved back.

The Altar of the Sacrament in the left transept has four columns of gilded bronze, said to have been brought from Jerusalem by Titus. Behind the altar is preserved the table on which the *Last Supper* is supposed to have been laid out. It is of cedar wood.

The CAPPELLA TORLONIA (2nd on the rt.) is richly adorned with marble and gilding.

The first chapel on the left is the CAPPELLA CORSINI, lavishly decorated with coloured marbles, and containing a statue of Clement XII, one of the Corsini family, in front of which is a sumptuous porphyry base taken from the Pantheon. In a vault beneath this chapel is a beautiful Pietà, attributed to *Bernini*, but not in the least resembling that sculptor's usual style. An interesting fresco by *Giotto*, representing Boniface VIII, between two Cardinals, proclaiming the first Jubilee (1300), is fixed against the second pillar on the rt., from the main entrance.

The very beautiful 13th cent. CLOISTERS, with round arches and white marble shafts in great variety of design (entrance at the end of the left aisle), contain many specimens of Pagan and Christian art. They were constructed by Vassallettus and closely resemble those of *S. Paolo fuori le Mura*. The slab, standing on four pillars, is held by tradition to mark the exact height of the Saviour.

To the N.E. of the church is the SANTA SCALA, a staircase alleged to have been brought from Pilate's palace at Jerusalem, which pilgrims ascend on their knees. It is crowded with people of all ranks, and the concourse of pilgrims is so great that the stairs have been cased with wood to prevent their being worn away. There is a flight of stairs for ordinary use on either side, and at the top is the SANCTA SANCTORUM, the old private chapel of the Popes. No one but the Pope may ever offi-

ciate here. It contains a painting of the Saviour, attributed to St. Luke, said to be a likeness of our Lord when twelve years of age. This little oratory is the gem of Gothic work in Rome, but is difficult of access, being open only for a few minutes six times a year, while the highly revered painting of our Saviour behind the altar is being covered or uncovered by a priest from the Lateran. The treasury of this chapel has now been transferred to the Museo Cristiano at the Vatican. Outside the chapel, facing the Campagna, is a copy of some 8th cent. mosaics from the dining-room of Leo III in the Palace of the Lateran, placed here by Benedict XIV in 1750. They represent the divine commission to Church and State. Christ delivers the keys to Pope Sylvester and the banner to Constantine; Peter gives a stole to Leo III and a banner to Charlemagne.

The BAPTISTERY, called also *S. Giovanni in Fonte*, is an octagonal building surrounding a circular space of inlaid marble, within which is a font of green basalt. The centre is surrounded by eight porphyry columns, supporting a handsome cornice, above which are eight smaller columns of white marble. The frescoes are by *Maratta*, *Sacchi*, and others. On the right and left are the Chapels of *St. John the Baptist* and *St. John the Evangelist*. On the ceiling of the latter are some very curious mosaics of birds and flowers. Opening out of this chapel is the Oratory of *S. Venanzio*, with 7th cent. mosaics of great interest.

Facing the entrance to the Baptistery is a door, which leads into an oblong building, formerly the portico of admission. It has two recesses containing altars — that on the rt. being adorned with very beautiful mosaics of the 5th cent.

The LATERAN MUSEUMS form part

of the Palace, erected in 1586 on the site of an older building, which was the residence of the Popes until they removed to Avignon. The entrance is in the Piazza di Porta S. Giovanni.

On the ground floor is the **Museo Profano**, containing ancient sculptures. Open on Tues., Thurs., and alternate Sats. Adm., 1 fr. (Sats. free).

ROOM I. 10 Tomb-relief. 13 Two Pugilists. 15 Bust of Marcus Aurelius. 26 Nymph, with Bacchus and young Satyr. A mosaic representing three Pugilists from the Baths of Caracalla occupies the centre of the room.

ROOM II. Decorative fragments of sculpture.

ROOM III. 255 Aesculapius. 256 Antinous.

ROOM IV. 278 5th cent. Greek relief of Medea with the daughters of Peleus. 291 Statue of Germanicus. 319 Statue of Mars. 352 Bust of a youthful member of the Claudian family. Across the passage we reach

ROOM V. 391 Sacrifice of Mithras. 399 Stag in grey basalt. 406 Cow in white marble.

ROOM VI. 428 Colossal head of Augustus. 433 Statue of an Emperor. 436 Agrippina, mother of Nero. 447 and 450 Sleeping Sileni.

ROOM VII. 462 Marsyas picking up the pipes dropped by Athene; copy of a statue by Myron. 476 Sophocles, one of the finest ancient portrait-statues extant.

ROOM VIII. 487 Relief of a Poet. 534 Neptune.

ROOM IX. Architectural fragments.

ROOM X. Sculptures from tombs on the Via Labicana.

ROOM XI. Sculptures from tombs on the Via Latina.

ROOM XII. Round altar from Veii.

ROOM XIII. 868 Pylades supporting Orestes.

ROOM XIV. Mosaic of an unswept floor, after a banquet, very curious and clever.

ROOM XV, XVI. Sculptures and relics from Ostia. Lead pipes of aqueducts. 1043 Bronze statuette of Venus.

Museo Cristiano.—The entrance to the CHRISTIAN MUSEUM is at the corner court on the left. Open on Mon., Wed., and Fri., and alternate Sats. (free). Adm., 1 fr.

On the Staircase and Corridor are Sarcophagi and reliefs with Christian subjects. Two Statues of CHRIST AS THE GOOD SHEPHERD (103 and 105).

At the end of the corridor is a seated figure of S. HIPPOLYTUS, from the Catacombs of S. Ciriaca.

Here opens the upper loggia of the Cloisters, the walls of which are covered with early Christian inscriptions found in the Catacombs and arranged as follows:—

I. Epitaphs of Martyrs (366–384).

II. Dated inscriptions.

III. Inscriptions illustrating questions of Doctrine.

IV. Epitaphs of Bishops, Priests, and Deacons.

V. Epitaphs of other illustrious persons.

VI. General epitaphs, with emblems of the fish, ark, dove, palm, etc. Two small rooms opening from this contain copies of paintings found in the Catacombs. In the second room is a large painting of the Boy Christ sitting among the disciples, and wearing a stole. St. Paul sits on the rt., facing St. Peter. SS. John, James, Andrew, Matthew, and Peter wear stoles.

An adjoining room contains a huge mosaic of pugilists found in the Baths of Caracalla. Passing through it, we enter the **Pinacoteca**, arranged in a suite of rooms.

All the more important pictures have been transferred to the Vatican Picture Gallery (p. 250).

Behind the Santa Scala, entered from the Via Emanuele Filiberto, is the **Villa Wolkonsky**, formerly one of the most beautiful points of view in Rome, now spoilt by modern buildings. The gardens, however,

are still attractive, and the picturesque ruins of the Claudian Aqueduct pass through them. (Adm. through the British Consul.)

Close to the Porta S. Giovanni, on the rt., is the old *Porta Asinaria*, now walled up, through which Belisarius entered Rome. Its surroundings are very picturesque, and the gateway deserves a visit. From the modern gate issue the *Via Appia Nuova* and the *Via Tuscolana*. The former leads to (14 m.) *Albano* (electric tram for the first 2 m.), crossing just after the second milestone the ancient *Via Latina*, which issued from the *Porta Latina*. [Following it for a short distance through a gate, we may visit two very interesting tombs—on the rt. the *Tomba dei Valerii*, on the left the *Tomba dei Pancratii*. Both of these have subterranean sepulchral chambers, finely decorated with reliefs in stucco—white in the former case, painted in the latter. Remains of other tombs flank the road on each side. Near the latter is the ruined **Basilica of St. Stephen**, well worth a visit. 10 min. further is the *Torre del Fiscale*, a tower placed at a point where the arches of the *Aqua Claudia* and *Anio Novus* cross at right angles the arches which carried the *Aquae Marcia*, *Tepula* and *Julia*. Here the Goths encamped when they besieged Rome in 539, using the aqueducts as defences to their camp. The pedestrian may return to Rome by train from the *Acqua Santa* station on the Marino railway (p. 286). 2 min. W. of the station are the links of the Rome Golf Club (p. 201) and a few minutes beyond the disused *Bagni di Acqua Santa*, with cold mineral springs.] 6 m. from Rome, on the *Via Appia Nuova*, is the racecourse of *Le Cappannelle*. (Special trains on race days.)

The *Via Tuscolana* turns off to the left, 5 min. beyond the Porta S. Giovanni, passes on the left a long line of arches belonging to the *Acqua Felice*, and runs under the

Civita Vecchia railway. Further on, the *Aqua Claudia* and *Aqua Marcia* are seen on the left, and on the rt. appears the Tomb of *Caecilia Metella*. About 2 m. from the gate the road passes under the *Acqua Felice* at the **Porta Furba**—a fine point of view. The electric tramway to the Alban Hills joins the *Via Tuscolana* just before the *Porta Furba*, and follows it till a little beyond *Sette Bassi*, then diverging to the right to *Grottaferrata*. On the left, 1 m. further, is the *Monte del Grano*, the supposed tomb of *Alexander Severus*. The sarcophagus of white marble, here discovered, is now in the Capitoline Museum (p. 219). Further on, 6 m. from the Gate, are the extensive ruins of **Sette Bassi**. The name can be traced back as far as 955 A.D. and may be derived from *Septimius Bassus*. A room on the first floor, with three doors and three windows, is still standing, and there are remains of terra-cotta pipes for heating. They may be reached on foot in 10 min. from the *Osteria del Curato* (some trams stop).

From the Terrace of the Lateran, once called the Mirror, a favourite promenade of the earlier Popes, can be seen the **BASILICA OF S. CROCE IN GERUSALEMME**, with its fine 12th cent. tower about 600 yds. to the E. *S. Croce* is one of the Pilgrimage Churches, and is said to have been once a hall in the Palace of *Helena*, mother of *Constantine*. The entire church has been completely modernised, retaining only a few ancient columns. In the tribune are frescoes of the Finding of the Cross of the School of *Pinturicchio*. The relics of *SS. Anastasius* and *Caesarius* are in a black basalt sarcophagus under the high altar. *Benedict VII* was buried in this church.

The relics of the Cross, from which the church takes its name, are solemnly exhibited on the 4th Sunday in Lent, Good Friday, and May 3rd, but can be seen at other times. The Chapel of *St. Helena*,

in a semi-crypt behind the choir, is decorated with mosaics, designed by *Baldassare Peruzzi*. Close to S. Croce are some remains of the so-called *Amphitheatrum Castrense*; the external wall is alone standing, and can be best seen from the outside; it was incorporated by Aurelian in his city wall.

A road running diagonally from S. Croce leads to the **Porta Maggiore**, built to carry the Aqua Claudia and Anio Novus (a third channel was made, but never used) over the Via Labicana and the Via Praenestina, just after their divergence (hence the double archway) and incorporated by Aurelian in the circuit of his city walls. Note the fine inscriptions (Claudius, Vespasian, Titus—the two last recording restorations). Immediately outside it is the very singular **Tomb of Eurysaces**, contrived to represent in its various stages the trade of the deceased occupant, who was a baker. In an inscription, removed from below the statues on the opposite side to the *Museo delle Terme* (p. 239), Eurysaces speaks of his remains as lying in a bread-basket (*in hoc panario*). The monument dates probably from the 1st cent. B.C. On the left are remains of the aqueduct of the Aquae Marcia, Tepula, and Julia.

From the Porta Maggiore the ancient *Via Praenestina* leads a little N. of E. to Palestrina. 2 m. from the gate is the *Tor de' Schiavi*. 5 m. further the *Ponte di Nona*, an ancient bridge, crosses an almost dry ravine. 2 m. beyond it are the ruins of *Gabii*.

The *Via Labicana*, leading S.E. from the gateway, passes on the left after 2 m. the *Torre Pignattara*, so called from the jars (*pignatte*) employed for the sake of lightness in the construction of its vaulting. This is the Tomb of the Empress Helena, a large round Mausoleum, in which was discovered the sarcophagus of porphyry, now in the Vatican Museum. It was turned into the Church of *SS. Pietro e*

Marcellino, but the building has been modernised. Beneath the church are some Catacombs. About 4 m. further is the picturesque farmhouse of Torre Nuova (p. 263).

About $\frac{1}{4}$ m. inside the Porta Maggiore stands the mis-named Temple of **Minerva Medica**, supposed to have been a *Nymphaeum* belonging to the *Horti Liciniani*.

VII. The Esquiline and S. Lorenzo fuori le Mura.

The Esquiline Hill was a fashionable part of imperial Rome and the site of the Villa of Maecenas. Nero absorbed much of the hill in his "Golden House," at the inauguration of which he remarked, "Now I begin to be housed like a human being." The remains of ancient buildings still to be seen on the W. portion of the hill belong, in great part, to the Baths of Titus and Trajan.

The Basilica of **S. Maria Maggiore**, so named because it is the largest of the churches consecrated at Rome to the Virgin, is one of the five patriarchal churches of Rome, and dates from very early times. The legend is that the Virgin appeared to Pope Liberius (5th August 352) directing him to build her a church on the spot where he should find snow freshly fallen.

Nicholas IV rebuilt and enlarged the apse in the 13th cent. F. Fuga, in his reconstruction, preserved the mosaics of the ancient front. It was from the loggia in this front that the Pope, before the Italian occupation of Rome, gave his benediction to the people on Ascension Day. In the Piazza on this side stands a Corinthian column of white marble, the only one left entire of those which adorned the nave of the Basilica of Constantine. On the N.W. side stands an Obelisk from the Mausoleum of Augustus.¹ The

¹ Obelisks were always set up by the Egyptians in pairs. The fellow to this one stands in the Monte Cavallo (p. 237).

Campanile, the highest in the city, dates from 1376.

The interior is divided into three naves by 44 Ionic columns. The magnificent ceiling, overlaid with the first gold brought to Italy from South America, was designed by *Giuliano da Sangallo* (?), the mosaics of the apse (Coronation of the Virgin) by *Jacopo Torriti* (1295), and those lower down by *Gaddo Gaddi*. The mosaics above the columns of the nave are perhaps of the 4th cent., and represent Old Testament subjects. Those on the chancel arch belong to the same period. The pavement of Cosmatesque mosaic is very beautiful.

The canopy above the high altar is borne by four columns of porphyry. In the CONFESSION, which contains the relics of St. Matthew, is the kneeling statue of Pius IX by *Giacometti*. He had prepared a tomb for himself here, but on the approach of death he directed that he should be buried "with the poor" at San Lorenzo fuori le Mura.

In the rt. transept is the richly ornamented SISTINE CHAPEL, erected by Sixtus V, and containing his tomb, with that of Pius V.

Opposite, in the left transept, is the BORGHESE CHAPEL, or *Cappella Paolina*, sumptuously adorned with marbles, containing the tombs of Paul V and Clement VIII. The altar has a painting of the Virgin, attributed to St. Luke. Above is a relief of the Fall of Snow in gilt bronze. During the mass, celebrated here every 5th of August, white blossoms are dropped from the dome above to commemorate the fall of snow.

At the end of the left aisle is the fine Gothic monument of Cardinal Consalvi, by *Giovanni Cosma*.

The CAPPELLA DEL PRESEPE in the rt. aisle contains some wooden boards from the Manger of Bethlehem. These are exposed on Christmas Eve and Christmas Day. In the CHAPTER ROOM, opening out of the Sacristy, are some very beauti-

ful reliefs in white marble by *Mino da Fiesole*.

Near the W. corner of the Piazza dell' Esquilino, opening out of the Via Urbana, and below the level of the road, is the Church of **S. Pudenziana**, said to be the oldest in Rome, and to have been erected on the site of the house of S. Pudens and his daughters, S. Praxedis and S. Pudentiana. Pudens was supposed to have married Claudia, the daughter of Caractacus (see 2 Tim. iv. 21). Underneath the church are some remains of the *Baths of Novatus* (?).

The façade is adorned with modern mosaics; campanile of the 9th cent. The mosaics in the vault of the tribune, representing Christ with the Apostles, S. Praxedis and S. Pudentiana, date from the 4th cent., and are considered the finest in Rome, though they have been much restored. At the end of the left aisle is an altar containing relics of a table said to have been used by St. Peter for saying mass. Above it is a group of our Lord giving the keys to St. Peter, by *G. B. della Porta*. In the same aisle is the CAPPELLA GAETANI, highly decorated with beautiful marbles and mosaics, and with a fine altar relief, representing the Adoration of the Magi, by *Olivieri*.

On the S. side of S. M. Maggiore is **S. Prassede**, a church of the 9th cent., dedicated to the daughter of Pudens, and badly restored with gaudy modern paintings. The triumphal arch, the apse, and vaulting are covered with fine old mosaics. In the CONFESSION are the relics of SS. Prassede and Pudentiana. The 3rd chapel, on the rt., was originally dedicated to S. Zeno. There are two columns of black granite at the entrance, and within, it is splendidly decorated with mosaics. It contains the column at which Christ is said to have been scourged. Women are forbidden to enter the chapel on pain of excommunication. The 2nd chapel in the left aisle is dedicated to S.

Carlo Borromeo, once Cardinal of the church, and contains a chair and table once used by him.

The *Via Carlo Alberto*, a new street, leads to the left from S. Maria Maggiore. On the left is the Church of *S. Antonio Abate* (13th cent.), with a handsome marble doorway. A turning on the rt. leads to the Church of *S. Vito* and the *Arch of Gallienus* (A.D. 262).

The street ends in the spacious Piazza Vittorio Emanuele, with its much-frequented pleasure grounds in four oblong sections. Near the S.W. corner, in the *Via Merulana*, is the **Garden-House of Maecenas** (?) (open on Thurs. 9 to 11 and 2 to 5). It belonged to the gardens of Maecenas and abuts on the Servian Wall, on its outer side. In the N. section of the Piazza are the so-called *Trophies of Marius*, a picturesque ruin of a water-tower belonging to the Aqueduct of the *Aqua Julia*. Behind it, at the N. corner of the Piazza, is the Church of **S. Eusebio**, with good choir stalls, and a ceiling painted by *Raphael Mengs*. Animals are blessed in front of this church on St. Antony's Day (17 Jan.). The Piazza *Guglielmo Pepe*, to the E. of this point, is crossed by six arches of the *Aqua Julia*. Beyond them, on the left, is the little Church of **S. Bibiana**, founded in the 4th cent., but modernised in 1625. It has some ancient columns, above which are frescoes representing the history of the saint. Near the entrance, to the left, is the base of the column at which she was flogged to death.

We next reach the *Porta San Lorenzo*, outside which is the station of the tramway to Tivoli. The road (electric tramway from the railway station to the Tivoli tramway station, and on to the church) and tramway run side by side to the Church of

S. Lorenzo Fuori le Mura, one of the seven Pilgrimage Churches of Rome, occupying the site of a church founded by Constantine over the burial-place of SS. Lawrence and

Cyriaca. It was rebuilt by Pelagius II in A.D. 578, and remodelled by Honorius III in 1216, when the orientation of the building was changed, and the old basilica became the choir. The portico is supported by 6 Ionic columns. Above these is a mosaic frieze of the 13th cent. and a richly decorated marble frieze. The walls of the portico are covered with a curious series of frescoes, representing legends of SS. Lawrence and Stephen. The nave is divided from the aisles by 22 Ionic columns. Above the architrave are modern frescoes of the lives and martyrdom of St. Stephen and St. Lawrence. On each side is a large *ambo*, and in the centre a fine pavement of Cosmatesque mosaic.

The raised Choir stands over the nave of the original church, which was supported by handsome fluted columns of *pavonazzetto* marble. On the Choir arch, looking back, are restored mosaics of 590. The Vestibule of the primitive Church, reached by a descent of many steps, is occupied by the Tomb of Pius IX, and is sumptuously decorated with mosaics. At the end of the left aisle is the entrance to the *Catacombs of S. Cyriaca*, now inaccessible. Adjoining the church on the rt. is a picturesque *Cloister*.

Outside the church is the modern cemetery of CAMPO VERANO, with colossal figures of Silence, Charity, Hope, and Meditation at the entrance.

VIII. The Quirinal and S. Agnese fuori le Mura.

THE QUIRINAL HILL takes its name from *Quirinus*, a Sabine appellation conferred upon Romulus after his deification.

The *Via del Quirinale* branches off from the *Via Nazionale* at the *Piazza Magnanapoli*. Here is preserved within a railing a fragment of the Wall of Servius. On one side of the Piazza is the PALAZZO ANTONELLI, on the other the TORRE

DELLE MILIZIE, a mediaeval structure erroneously called NERO's TOWER. To the E. rises the garden of the *Villa Aldobrandini*. [At this point the Via Panisperna branches off to *S. Maria Maggiore*. On the left, immediately behind the Villa Aldobrandini, is the Church of *S. Agata in Subura*, belonging to the Irish College. The building was modernised in the 17th cent., but retains twelve ancient columns of rare and handsome granite. Here is a monument to *Daniel O'Connell* (1847), and to *Johannes Lascaris*, author of the first Modern Greek Grammar (1535). Further on, in the Via Panisperna, half-way up the ascent, is the Church of *S. Lorenzo in Panisperna*, on the highest point of the Viminal. Its crypt is believed to occupy the site of the spot where St. Lawrence was martyred.]

On the left, in the Via del Quirinale, is the Church of *S. Silvestro*, reached by a staircase. It has some handsome marbles, and a cupola decorated with four frescoes by *Domenichino*. Opposite is the PALAZZO ROSPIGLIOSI, erected on the ruins of the Baths of Constantine. The entrance is by a door marked "Galleria," on the left, in the court. In the central hall is the celebrated ceiling-painting of Aurora, by *Guido Reni*. In the room on the rt., Samson, by *L. Caracci*, and Adam and Eve, by *Domenichino*. In the room on the left, Andromeda, by *Guido Reni*; Christ and the Apostles, by *Rubens*; Triumph of David, by *Domenichino*; and Christ Bearing His Cross, by *Daniele da Volterra*.

In the centre of the Piazza del Quirinale is a fountain with an ancient basin, erected in 1818, and an Obelisk removed from the Mausoleum of Augustus.

The two colossal statues of HORSE TAMERS, in white marble, once stood in front of the Baths of Constantine. In allusion to them, the Piazza was long known as MONTE CAVALLO. If we may be-

lieve the inscriptions, they are by Phidias and Praxiteles. Professor Furtwängler has held this view, but most people will recognise in them Roman ornamental statues in imitation of the manner of Lysippos.

The QUIRINAL PALACE was begun in 1574, and was a summer residence of the Popes till 1870, when it became the Palace of the Kings of Italy, with the title of *Palazzo Regio*. On the principal staircase is a fresco by *Melozzo da Forlì*, (p. 260) and in the Chapel of the Annunciation (once the private chapel of the Popes) an Annunciation by *Guido Reni*. The Palace may be seen on Sundays and Thursdays from 12 to 3. Permission (10 to 2) at the *Ministero della Casa Reale*, in the Via del Quirinale, opposite the Palace.

The Via del Quirinale runs past the Church of *S. Andrea* to the *Quattro Fontane*, or Four Fountains (p. 238), whence it is continued by the *Via Venti Settembre*.

To the rt. in this street is the WAR OFFICE, and further on the Piazza and Church of *S. Bernardo*, a round building which formed one of the outer halls of Diocletian's Baths (p. 239). Remains of the corresponding hall on the other side of the Exedra may be traced in a building (now a Parcel Post dépôt) at the corner of the Via Viminale (Plan of Rome). The church retains its coffered roof, which was originally open at the top. Opposite is the very ancient Church of *S. Susanna*, attached to a Cistercian nunnery. At the corner of the Piazza is the *Fontanone dell' Acqua Felice*. It has three niches, in the central one a colossal statue of Moses striking the rock (a poor imitation of Michel Angelo's famous work), at the side indifferent statues of Aaron and Gideon. Close to it is the richly decorated Church of *S. M. della Vittoria*, with paintings by *Domenichino* in the 2nd chapel on the rt., and a theatrical *S. Teresa*, by *Bernini*, in the left transept, and next to the church

are the new buildings of the Ministry of Agriculture, during the construction of which some remains of the "Servian" wall were found. Further on are the extensive offices of the *Minister of Finance* (p. 239), with a statue of Quintino Sella (1884) in front of it. At the end of the long street is the **British Embassy**, just within the *Porta Pia* (p. 241).

The *Via delle Quattro Fontane*, crossing the *Via del Quirinale* and the *Via Venti Settembre*, leads from the *Via Nazionale* to the *Piazza Barberini*, at the foot of the Quirinal. It passes on the rt. the PALAZZO BARBERINI (entrance to the gallery round to the rt. 1 fr.).

ROOM I. 10 *Pomarancio*, Magdalen.

ROOM II. Fine statue by a Greek artist, representing a female suppliant. 43 *Mengs*, Portrait of his Daughter.

ROOM III. 68 *Ghirlandaio* (School) Adoration of the Shepherds. 69 *Justus van Ghent*, Frederick III of Montefeltro. 80 *Raphael*, so-called Fornarina. 81 *Francia* (?), Madonna with S. Jerome. 82 *Sodoma* (?) Madonna. 90 *Dürer*, Christ among the Doctors, said to have been painted in five days (1506). 94 *Claude Lorraine*, Landscape. 97, 103 *Fra Carnevale*, Renaissance interiors. Also 14 ideal portraits by *Justus van Ghent*.

ROOM IV. 110 *Bassano*, Family Group. 111 *Sacchi*, Urban VIII. 117 *Scip. Pulzone di Gaeta*, Lucrezia Cenci, Beatrice's stepmother. 118 *G. Cagnacci*, so-called Beatrice Cenci.

The Barberini Library, with a large and valuable collection of MSS. was sold to the Pope in 1902, and has been incorporated with the Vatican Library.

Standing back from the N. side of the Piazza Barberini is the CHURCH OF THE CAPPUCCINI, or S. MARIA DELLA CONCEZIONE, ascended by steps. The first chapel on the rt. has a painting of St. Michael, by *Guido Reni*. The church was founded by Cardinal Barberini,

who received Milton on his visit to Rome. The Cardinal is buried near the altar, with the epitaph "Hic jacet pulvis, cinis et nihil." In the 1st chapel on the left is St. Paul restored to sight by Ananias, one of the best works of *Pietro da Cortona*. Over the door is the cartoon of the Navicella, by *Giotto*: it represents St. Peter walking on the waves, and is copied in mosaic at St. Peter's.

From the courtyard is entered the **Cemetery**, consisting of chambers filled with earth from Jerusalem, and decorated with mummified corpses and bones of dead friars. As each friar died, the one who had rested longest in the holy earth was ejected to make room for him. The conspicuous Church which rises at the end of the *Via dei Cappuccini* is S. **Isidoro**, belonging to the Irish Franciscans, and adorned with handsome marbles. Imposing services are held here on St. Patrick's day (17 March). Behind the Church, in the *Via Lombardia*, is the **Casino dell' Aurora**, formerly included in the beautiful grounds of the Villa Ludovisi, on which all the streets in this new quarter stand. Here are some celebrated frescoes of *Aurora* and *Fame* by *Guercino* (no admission).

From the *Piazza dei Cappuccini* the *Via Veneto* leads to the *Porta Pinciana*. From this point, or from the *Porta Salaria* on the rt., can be reached the VILLA ALBANI, belonging to Prince Torlonia, and containing an admirable collection of ancient statuary, not open to the public.

The **Palazzo Piombino** in the *Via Veneto*, which contained the Museum of Sculpture removed from the famous Villa Ludovisi, upon its demolition in 1885, has now become the residence of the Dowager-Queen Margherita.

From the *Via Venti Settembre*, opposite the N. wing of the large Finance Office, a short street leads immediately to a *Nymphaeum* below the level of the road, the only

existing remains of the sumptuous *Gardens of Sallust*, which once occupied the site of the Ludovisi quarter. From the corner of the Finance Office the *Via di Porta Salaria* turns off diagonally to the left, and leads to the gate bearing the same name. [From this point a pleasant walk or drive may be taken over the Monti Parioli (p. 265).] 10 min. beyond the Porta Salaria, after passing the Villa Albani on the rt., is reached on the left the *Villa Bertone*, wherein was discovered in 1885 a remarkably fine circular **Tomb of the Lucilii**, resembling that of Caecilia Metella. 2 m. beyond the gate on the left are the interesting *Catacombs of S. Priscilla*, and on the rt. the Kennels of the Roman Foxhounds. About $\frac{3}{4}$ m. further the Anio is crossed by the *Ponte Salario* (p. 265).

From the *Fontanone* a wide street, passing the Grand Hotel, leads immediately to the **PIAZZA DELLE TERME**, a large semicircular space, with a central fountain. On the left is the Church of *S. M. degli Angeli* (see below). Further on is the *Railway Station*, in front of which rises a monument to the 500 Italian soldiers slain at Dogali in 1887. The obelisk itself, from the Temple of Isis (p. 271), dates from the year B.C. 1400. Near the departure platform of the Station, on the left, are remains of the **WALL OF SERVIUS** and one of its gates.

Opposite stand the **THERMAE OF DIOCLETIAN**, the most extensive remains of ancient baths in Rome, in which are included the *National Museum* and the Church of *S. Maria degli Angeli*. This is considered to be the only church in Rome which belongs to the State rather than to the Vatican, and it was for that reason selected as the scene of the wedding of the Prince of Naples, now King Victor Emmanuel III.

THE BATHS OF DIOCLETIAN, dedicated in 305, accommodated 3000 bathers, and covered a space of a mile square. The *Sudatorium* and *Tepidarium* of the *Thermae*

were converted by *Michel Angelo* into the Church of **S. Maria degli Angeli**. It is a noble edifice, containing some valuable pictures, formerly at St. Peter's, where copies of them in mosaic are preserved. The entrance is through the circular *Sudatorium*, which contains, on the left, the tomb of *Salvator Rosa* (1673), and on the rt. that of *Carlo Maratta* (1713). Beyond, on the rt. is *Houdon's* statue of St. Bruno, which *Clement XIV* said "would speak, but that the rules of his Order prescribed silence." We now enter the grandest hall which has remained from ancient times, 112 yards long, 30 yards wide, and 28 yards high, with granite columns supporting a splendid cornice. The vault is studded with bronze rosettes, from which the lamps were suspended. The present floor was inserted 8 feet above the original one by *Michel Angelo*, whose nave formed the transepts of the present church. *Vanvitelli* altered the original plan in 1749, but it will be soon restored. The paintings in the transepts are the *Mass of St. Basil*, by *Subleyras*; *Fall of Simon Magus*, by *Battoni*; *Raising of Tabitha*, by *Cestanzi*; *Conception of the Virgin*, by *Bianchi*; *St. Jerome*, by *Muziano*; *Miracles of St. Peter*, by *Baglioni*; *Martyrdom of St. Peter*, by *Riccio-lini*.

CHANCEL.—Death of *Ananias*, by *Pomerancio*; *Baptism of Christ*, by *Carlo Maratta*; *Martyrdom of St. Sebastian*, by *Domenichino*; *Presentation*, by *Romanelli*.

That portion of the Baths of Diocletian which is not occupied by the Church of *S. M. degli Angeli* has been appropriated by the Italian Government. It also contains the important

Museo Nazionale Romano. Entrance under an archway marked *Ospizio Margherita per i Poveri Ciechi*. The Museum lies on the left, beyond a courtyard. (Open 10 to 4, 1 fr.; free on Sun., 9 till 1.)

The fine **CLOISTERS**, designed by

Michel Angelo, are filled with sculptures. The seven colossal animals' heads in the centre of the garden were formerly in the Forum of Trajan. We may notice also numerous inscriptions, especially boundary stones from the banks of the Tiber.

On the E. side are a few fragments of the *Ara Pacis Augustae*, erected in 9 B.C. This greatest example of Roman sculpture in relief lay under Palazzo Fiano, in the Piazza S. Lorenzo in Lucina (see p. 266). The altar was enclosed in a quadrangle, surrounded by a marble wall sculptured on both sides. Many fragments of this, found in the 16th cent., are in Florence, others are let into the outer wall of Villa Medici (p. 262) (towards the garden). The frieze on the outer side, above, represents a great sacrificial procession: that on the inner side has fine decorative designs of foliage. We may also note (W. side) *Muse* seated on a rock: fine headless statue of *Hera*.

The small rooms opening from the cloister round to the left are filled with sculpture of lesser importance; they are sets of monastic cells. The suite of rooms on the rt. of the entrance, however, contain the famous *Ludovisi* collection of marbles. This came into the hands of the nation when the *Palazzo Ludovisi*, in which it was, was bought as a residence for the Dowager-Queen *Margherita*, after the murder of King *Humbert*.

The most important objects are: 1st room—Part of a throne,¹ Greek original, of about the year 475 B.C. In front, either the Birth of *Aphrodite*, with the *Horae*, or the Bathing in the *Ilyssos* of a Woman—initiate of the *Eleusinian Mysteries*. At the sides are priestesses. The most beautiful piece of Greek art in Rome. Colossal archaic head of *Aphrodite*. Turning rt.—*Ludovisi*

Ares, seated in repose; copy of some Greek statue, probably by *Lysippos*. Next room—*Hermes* as God of Oratory; copy of a 5th cent. Greek statue. Next room—*Gaul* killing his Wife; copy of part of the group to which the *Dying Gaul* (of the Capitol) belonged (p. 219). On the wall—the famous *Ludovisi Medusa*, or a *Sleeping Fury*. Last room—*Ludovisi Hera*, head from a colossal statue; a Romanised copy of a great Greek 4th cent. head; small copy of the *Athena Parthenos* of *Phidias*.

Returning to the door from the cloister, we walk straight on from the room of the throne. The objects in these rooms are in part decorative Roman statues from palaces and villa gardens, and mostly much restored. Among them is, however, the so-called *Orestes* and *Electra* group, signed by *Menelaos*, who worked in Rome under *Tiberius*. The action and faces are somewhat meaningless, and the drapery is clumsy.

We now return through the doorway from the cloister to the turnstile, and go up the staircase to the left. 1st room—Tables of marble, one recording the *Ludi Saeculares* under *Augustus*, and the composition of the *Carmen Saeculare* of *Horace*, the other the repetition of the same festival in A.D. 204. 2nd room—Sculptures from the tomb of *C. Sulpicius Platorinus*. 3rd room—Two large bronzes, found in digging the foundations of the *Teatro Nazionale* in 1884; coarse realistic Hellenistic work, of the 2nd cent. B.C. The brutal disfigurement of the boxer and the swollen muscles of the standing figure show the decay of the feeling for beauty in art. Standing statue of *Dionysus* in bronze. 4th room—*Apollo* of the Terme; a beautiful statue found in the bed of the Tiber. Excellent copy of a Greek work by *Phidias* in his youth, or some Athenian sculptor of that date (476-60 B.C.). Archaic torso of *Athene*, and head of a muse; both possibly original Greek works. *Venus Genetrix*

¹ The other half of this throne is now in the Museum of Fine Arts in Boston. See monograph by Studniczka, appearing shortly.

(Torso). 5th room—Beautiful stuccoes from the ceilings of a Roman house of the early Empire found in 1880 in the garden of the Villa Farnesina. Dionysus from Hadrian's Villa. 6th room—Headless statue of a boy, from Subiaco—a fine Greek original. Head of a sleeping girl. On a pedestal, fine head of a dead Persian, from the same group of statues with the Dying Gaul. Inner room—Statues and heads of Vestal Virgins from their house in the Forum. In a room to the right, Hermaphrodite. 7th room—Important wall paintings from the Roman house in the Villa Farnesina. Turning to the left, more paintings, 397 gold late imperial coins found in 1899 in the Atrium Vestae, 830 English coins of the Saxon period (871-946) found in the same place in 1883, and other objects.

Turning to the right, we reach rooms with frescoes, mosaics, some busts of Roman emperors: in the last is a fine (fragmentary) copy of the Discobolus of Myron (p. 256) found in the Royal estate at Castel Porziano, near the coast (p. 288); close to it is a reconstruction of the original in plaster, from the best copies extant.

The statue known as the "Fanciulla d' Anzio" (p. 51) has been placed here.

Returning to the stairs, we enter a corridor on the left, containing antiquities from a Lombard necropolis (7th cent. A.D.) near Ascoli Piceno. On the right is a series of four rooms containing small antiquities from the neighbourhood of Rome (votive terra-cottas from the Tiber and from Veii, small bronzes from Norba and elsewhere, etc. etc). The last room contains objects from one of the submerged ships in the Lake of Nemi, some fine bronze heads of animals, with mooring rings for small boats, etc.

The collection is continually growing in size and importance.

The PIAZZA DELLE TERME, opposite S. M. degli Angeli, has pre-

served the outline of the *Exedra* belonging to the Baths of Diocletian. In its centre is a handsome Fountain, and from the middle of the *Exedra* the wide *Via Nazionale* descends to the Piazza Venezia and the Corso. [In this lively thoroughfare are several important buildings. On the left is the **American Church**, built by *Street* in 1879, and further down on the rt. the ancient Church of *S. Vitale*. Adjacent is the **Galleria d'Arte Moderna** (Adm. 9 to 3, 1 fr. ; Sun. free), with a small room containing sculptures on the ground floor. On the first floor is a Picture Gallery. A yearly exhibition is also held here in the spring. Beyond this building on the left is the *Banca d'Italia*, the most successful architectural design of Modern Rome. Next to it stands the *Villa Aldobrandini*] (p. 237).

The **Porta Pia**, so called because it was built by Pius IV in 1564 from the designs of *Michel Angelo*, is celebrated as the gate near which the Italian army entered the Papal city on 20 Sept. 1870 by a breach in the walls. Several tablets outside the gate commemorate the assault and entry. The road on the rt. outside the walls leads to the vast CASTRO PRETORIO, a permanent camp of Tiberius, and to the **Poli-clinico**, a large hospital, in several blocks, not very long opened.

From the Porta Pia the *Via Nomentana* leads N.E., crossing after nearly $\frac{1}{2}$ m. the *Viale della Regina*, which leads to the beautiful drive round the foot of the *Monti Parioli* (p. 265). On the rt. further on is the *Villa Torlonia*. About $1\frac{1}{2}$ m. from the gate is the fine Basilica of S. AGNESE FUORI LE MURA, where the lambs are blessed on 21 Jan. The church is reached through the court and down a flight of marble steps, with inscriptions from the Catacombs on either side. The nave is supported by ancient columns, with colonnettes in the gallery above. In the tribune are fine 7th cent. mosaics

representing St. Agnes between Popes Honorius I and Symmachus.

Entrance to the Catacombs through a door in the left aisle (Sacristan, 1 fr.). They have no paintings, but are well preserved.

The custodian shows the adjacent round church of *S. Costanza*, originally erected by Constantine as a mausoleum for his daughter. It contains ancient columns, and some beautiful mosaics of the 4th cent.

About $\frac{1}{4}$ m. beyond S. Agnese is the entrance to the **Coemeterium Ostrianum**, a catacomb of particularly interesting construction. The use to which the chambers comprising it were dedicated, namely, as schools, chapels, etc., may be clearly determined; and there are some mural paintings representing the Saviour, and the story of Shadrach, Meshach, and Abednego. In one of the sepulchral chapels is an episcopal chair (*Cathedra*), hewn in the soft rock, with seats at a lower level for the priests. A festival is held here on the 18th of Jan. (Chair of St. Peter). (See p. 198.)

$\frac{1}{4}$ m. further, the *Avia* is crossed by the *Ponte Nomentano*, an ancient bridge with mediaeval restorations. Beyond it on the rt. rises the *Mons Sacer*, where the Roman plebeians assembled in B.C. 492 after their rupture with the patricians. The road hereabouts is bordered everywhere with *Osterie*, where excellent country wine may be procured. About 4 m. beyond the mound are the *Catacombs of St. Alexander*.

IX. The Vatican.

Plan, p. 258.

The **Castello S. Angelo** was rector as a Mausoleum by Hadrian in A.D. 136, and completed by Antoninus Pius in 139. Caracalla, (A.D. 207) was the last Emperor buried here. In the early part of the 6th cent. the building was turned into a fortress. In 590, while the plague was devastating

Rome, Pope Gregory the Great is said to have seen in a vision the destroying angel on the summit of the tower, sheathing his sword. To commemorate this miracle Boniface IV erected upon the summit of the castle the Chapel of S. ANGELO, from which the structure derives its name. The present bronze angel was erected under Benedict XIV. The interior may be visited from 10 to 4 daily, 1 fr.; Sun. 10 to 1 free, and is one of the most interesting "sights" in Rome. The entrance gate leads through the front wall of the square base which surrounded the huge concrete cylinder, 80 yds. in diameter, faced with blocks of tufa and travertine, which forms the tomb proper. We enter a rectangular chamber, with a niche for a statue, and ascend by a spiral inclined plane (now lighted by electricity) to the tomb chamber, which occupies the centre of the core. Thence a modern staircase leads up to the former Papal apartments, built into and grouped round the square central tower, which is of ancient origin right up to the top. We first reach a small courtyard with Raffaele da Montelupo's marble statue of an angel, which stood on the summit of the castle until 1752: here are numerous stone cannon-balls, and, opposite the stairs, a chapel designed by Michel Angelo. To the left are two rooms containing Papal coats-of-arms and architectural fragments from other parts of the castle: another (in the tower) contains some very fine Renaissance encaustic tiles, and beyond are rooms of the time of Clement VII and Paul III, with beautiful wall and ceiling decorations (skilfully restored in recent years under the direction of Col. Borgatti, to whose care the whole building owes much). We now ascend to the Loggia of Julius II, with a fine view over the river, and enter the Salone del Consiglio, with a rich stuccoed ceiling. Adjacent are two rooms with frescoed friezes by *Perin del Vaga* (Paul III) and a small bathroom

with stucco decorations (Clement VII). From the Sala del Consiglio a passage leads to a large room with a stuccoed ceiling by *Giro. Sermoneta*; thence we reach the Papal treasury, with three huge iron-bound chests (one of Julius II) and woodwork of Paul III; hence an ancient spiral staircase ascends to a platform on the summit which commands a fine view. The dungeons and oil and corn stores in the E. portion of the fortress are interesting.

The **Ponte S. Angelo** is the **PONS AELIUS** of Hadrian. The statues of SS. Peter and Paul were erected by Clement VII in 1464, upon the site of two demolished chapels. The bridge was partly rebuilt in 1894, and the adjacent suspension bridge, put up for temporary traffic during the restorations, is now used by the tramway.

From the Bridge and Castle of S. Angelo the *Piazza Rusticucci*, in front of the *Piazza di San Pietro*, is reached by two parallel roads, the *Borgo Nuovo* and the *Borgo Vecchio*. Uniting the two half-way is the *Piazza Scossa Cavalli*, with the *Palazzo Giraud* (1503), designed by *Bramante*.

The *Borgo S. Spirito* leads to the left of the *Borgo Vecchio*, past the *Ospedale di Santo Spirito* and the Church of **Santo Spirito in Sassia** (Church of the Saxon Pilgrims), with a fine brick campanile of early Renaissance date, to the left colonnade of St. Peter's.

The **Piazza di San Pietro** is enclosed by a superb colonnade, forming two semicircular porticoes, and consisting of 284 columns, with an entablature on which stand 192 statues of saints. The colonnade was designed by *Bernini*, during the pontificate of Alexander VI. Some idea of its magnificence may be formed, when we find that through the centre rows of the pillars two carriages may pass abreast, and that each of the statues which surmount them is 11 ft. in height. Forsyth has spoken in

high terms of this structure: "How beautiful the colonnades, how finely proportioned to the church, how advantageous to its flat, forbidding front, which ought to have come forward, like the Pantheon, to meet the decoration. How grand an enclosure for the Piazza, how fortunate a screen to the ignoble objects around it. But, advance or retire, you will find no point of view that combines these accessories with the general form of the church. Instead of describing its whole cycloid on the vacant air, the cupola is more than half hidden by the front—a front at variance with the body, confounding two orders in one, debased by a gaping attic, and encumbered with colossal saints." In the centre of each of the colonnades rises a magnificent fountain, from the design of *Maderna*. The waters, after having been forced into jets, are received into a basin composed of a single block of granite. Between these fountains rises the **Obelisk of the Vatican**, one of the most remarkable monuments of antiquity preserved in Rome. It appears to be one of the two obelisks mentioned by Herodotus as having been erected by Phero, the son of Sesostris, on his recovery from blindness. "So great was the anxiety of the monarch that the pillar should be raised uninjured, that he fastened his own son to the summit in order to render the engineers more careful in performing this operation." From Egypt it was transported by Caligula to Rome, a vessel being built for the purpose of conveying it. The pillar was dedicated by Caligula to Julius and Augustus Caesar, and erected in the Circus of Caligula, afterwards called the Circus of Nero—a position not far from that which it now occupies. The precise spot is within the church, and is marked by a square stone in the passage leading from the sacristy to the choir. In the year 1586, Sixtus V directed the obelisk to be removed

to its present situation. Of the difficulty of this task some idea may be formed from a statement of the magnitude and weight of the monument. The length, exclusive of the pyramid at the apex, is upwards of 77 feet, the transverse section at the middle more than $7\frac{1}{2}$ feet square; the solid contents are 166 cubic yards of granite, weighing upwards of 332 tons; to which must be added 4 tons, the weight of the pyramid at the top. It has been calculated to be fourteen times the weight of the largest block of stone at Stonehenge, and is the largest wrought stone in Europe.

That St. Peter's appears at first sight less than it really is, is an observation at least as old as Addison, who, like many others, endeavours to account for it on the principle, that so much attention has been paid to preserve the relative proportions of the parts, that for some time we do not perceive the largeness of the scale. "The proportions," says he, "are so well observed, that nothing appears to an advantage, or distinguishes itself above the rest. It seems neither extremely high, nor long, nor broad, because it is all in a just equality. As, on the contrary, in our Gothic cathedrals, the narrowness of the arch makes it rise in height, or run out in length; the lowness often opens in breadth, or the defectiveness of some other particular makes any single part appear in great perfection." This, some regard as a merit; others, on the contrary, who consider it the object of art to make the small appear great, rather than the great appear small, look upon it as a defect.

In spite of all the objections that may be brought against it, St. Peter's is still the largest Christian structure ever raised to the worship of the Supreme Being; and the man who has not seen it can hardly form a notion of what "a temple made with hands" may be. So many

beauties does it possess in detail, and so striking is it as a whole, that we may well overlook a few fancied or even real blemishes.

The VATICAN HILL in classic times was covered with the gardens of the Emperors. Here, according to most authorities, Nero held the chariot-races, during which Christians, tied to stakes and covered with pitch, were used as torches. The first Church of St. Peter was founded on the spot where the martyrs had suffered, and a number of settlements called *Borghi*, for scholars and pilgrims, grew up round it. In the 9th cent. Leo IV surrounded the district with a wall.

S. Pietro in Vaticano (St. Peter's) is said to have been founded by Constantine, and was of basilica form, resembling in many respects *S. Paolo fuori le Mura*. In 1450, Nicholas V began the new church, and the undertaking was resumed by Julius II (1506). *Bramante* was the first architect, the work was carried on by *Michel Angelo* and *Raphael*, and concluded by *Giacomo della Porta* in 1590. *Carlo Maderna*, under Paul V, lengthened the nave to form a Latin instead of a Greek cross, and put up the present poor front, which faces towards the E., in 1614. The building was finally consecrated in 1626.

Over the principal entrance is the loggia where the Pope used to bless the people on Easter Day.

There are five doors; that on the extreme rt., the *PORTA SANTA*, is walled up, except during the Holy Year, which recurs every quarter of a century. The last year of its celebration was 1900, when the door was solemnly opened by the Pope, and closed also by him on Christmas Eve, at the expiration of the *Anno Santo*. A red and grey ancient marble, of great variety in colour and markings, the readiest example of which is the large fountain in the *Piazza Colonna*, is called *Porta Santa*, because the pilasters enclosing the holy doors are made of it. The other churches which

have a *Porta Santa* are *St. John Lateran*, *S. Maria Maggiore*, and *S. Paolo fuori le Mura*. At either end of the portico are statues of Constantine and Charlemagne. The statue of Constantine is not seen, being enclosed in the Vatican entry. Inside, over the central entrance, is a mosaic of the NAVICELLA, or St. Peter on the Sea, after *Giotto*. The bronze doors, by *Filarete* (1445), were presented by Eugenius IV to commemorate his interview with the Emperors John VI and Sigismund. In the upper panels are our Lord and the Virgin, below, SS. Peter and Paul, and at the bottom the martyrdoms of the Apostles. The border represents mythological subjects.

The gorgeously decorated interior impresses as much by its perfect harmony of proportion as by its vast size. In the coloured marble pavement near the central door is a round porphyry slab on which the Emperors were crowned. Upon the floor, a little further on, is marked the length of the largest churches in the world:—Milan Cathedral (444 ft.), St. Paul's, London (510 ft.), St. Sophia, at Constantinople (354 ft.), Florence (447 ft.), and others. The length of this basilica is 615 ft.; height of the nave, 152 ft.; width, 435 ft. The aisles are 33 ft. wide. Owing to these immense proportions, objects within the area lose much of their effect by contrast, and appear comparatively diminutive. Thus, the Baldacchino, though 120 ft. high, appears not more than 30 ft.; and the chair of St. Peter, behind the altar, seems scarcely to rise from the pavement, though 70 ft. above it. In the niches of the pillars supporting the nave are statues of the various founders of religious orders. Four massive pillars support the Dome, with niches and statues of St. Andrew, S. Veronica, St. Helena, and St. Longinus. Above are the balconies (8) from which the relics are exhibited.

By the 4th pillar to the rt. in the nave is the sitting statue of St. Peter (6), the right foot nearly worn away by the kisses of the faithful. In front are two large candelabra, and above, a mosaic portrait of Pius IX.

Beneath the dome is the CONFESSIO (7), surrounded by nearly 100 ever-burning lamps, and containing the relics of St. Peter. In front is a kneeling statue of Pius VI, by *Canova*. The BRONZE CANOPY, on four spiral columns, was designed by *Bernini*. The DOME is decorated with mosaic figures, after the *Cav. d'Arpino*, of the Saviour, the Virgin, and the Apostles. On the spandrels of the piers are the four Evangelists in mosaic (St. Luke's pen is 5½ ft. long). The height of the dome to the top of the cross inside is 448 ft.; interior diameter, 138 ft. [The entrance to the dome is at the first door on the left in the left aisle. Open 8 to 11. *Permesso* at No. 8 Via della Sagrestia.]

The cupola of St. Peter's has always been represented as one of the most sublime efforts of architectural science. "The cupola," says Forsyth, "is glorious. Viewed in its design, its altitude, or even in its decoration, as a whole, or as a part, it enchants the eye, it satisfies the taste, it expands the soul. The very air seems to eat up all that is harsh or colossal, and leaves us nothing but the sublime to feast on, a sublime peculiar to the genius of the immortal architect, and comprehensible only on the spot."

RIGHT AISLE.—Over the Jubilee door (1) is a mosaic of St. Peter (1675).

Altar I.—The celebrated *Pietà* of *Michel Angelo* (2), executed at the age of twenty-four. The group having been ascribed to a Milanese sculptor, Michel Angelo vindicated his claim to the work by carving his name on the girdle of the Virgin. In a chapel on the rt. is a spirally fluted column, said to have come from the Temple at Jerusalem, and to be the one against which our

Saviour leaned when He disputed with the Doctors. On the left, a marble sarcophagus, with ancient reliefs. The next chapel (closed) contains the minor relics.

Altar II.—St. Sebastian, mosaic (like the other pictures) after *Domenichino* (3). The original painting is at *S. M. degli Angeli*. Under the arch, monuments of Leo XII and Christina of Sweden, daughter of Gustavus Adolphus. Under the next archway are monuments of Innocent XII and the Countess Matilda of Tuscany. The reliefs on the tomb represent the Emperor Henry IV before Pope Gregory VII at Canossa.

Altar III.—CHAPEL OF THE SACRAMENT (5), containing the magnificent bronze tomb of Sixtus IV, by *Pollajuolo* (4). Julius II is also buried here. This chapel is railed, because the Popes lie in state within it for three days before interment. Over the altar is a beautiful tabernacle of lapis-lazuli and gilt bronze, resembling the circular temple by Bramante, in the Church of S. Pietro in Montorio. Under the next arch, monuments of Gregory XII, who reformed the Calendar, and Gregory XIV. On the left, against the buttress, the Communion of St. Jerome, after *Domenichino*.

Altar IV.—CAPPELLA GREGORIANA, designed by *Michel Angelo*, and containing the tomb of St. Gregory Nazianzen; on the rt. the monument of Gregory XVI. Under the next arch, rt., the tomb of Benedict XIV; opposite, the Mass of St. Basil before the Emp. Valens, after *Subleyras*.

Behind the High Altar in the apse is the BRONZE-GILT CHAIR OF ST. PETER, supported by SS. Augustine, Ambrose, Chrysostom, and Athanasius. It was the work of *Bernini*, and cost £24,000. The chair claimed as St. Peter's is kept in a closed niche, and never shown except at the Centenary of the Feast of the Chair (Jan. 18). It is of black acacia wood, encrusted

with ivory. On the rt. is the tomb of Urban VIII; on the left that of Paul III, by *Guglielmo della Porta*, one of the finest monuments in the church (11). The names on marble slabs are those of the cardinals, archbishops, and bishops who assisted in 1854 at the promulgation of the doctrine of the Immaculate Conception. They were engraved by order of Pius IX.

Upon the four pillars (in one of which is a spiral staircase), and the great arches which sustain the dome, is a magnificent entablature, upon the frieze of which is the famous inscription: "Tu es Petrus et super hanc petram aedificabo ecclesiam meam; et tibi dabo claves regni coelorum." ("Thou art Peter, and upon this rock will I build My Church; and to thee will I give the keys of the kingdom of heaven").

RIGHT TRANSEPT, used for the meetings of the Oecumenical Council, which decreed the Infallibility of the Pope in 1870. The three altarpieces in the tribune are mosaics from the martyrdom of SS. Processus and Martinianus, by *Valentin*, Martyrdom of St. Erasmus, by *Poussin*, and St. Wenceslas, by *Caroselli*.

Under the arch is a fine monument to Clement XIII, with two lions on guard, by *Canova* (9). Then comes the Chapel of St. Michael, with a mosaic of the Archangel, after *Guido Reni*, and another of S. Petronilla, after *Guericino* (10). Under the next arch is the monument of Clement X, and the Raising of Tabitha, after *Costanzi*.

Crossing to the left of the church, we find the monument of Alexander VIII and the Healing of the Lame Man at the Beautiful Gate, by *Mancini*; the altar of Leo the Great, with a relief representing the Retreat of Attila from Rome; the *Cappella di Colonna* (12), with a Madonna from a pillar of the old Basilica, and beneath it an ancient sarcophagus containing the relics of

Popes Leo II, Leo III, and Leo IV (13). Over the small door on the left is the poor monument of Alexander VII, by *Bernini*. Opposite is a painting of the Fall of Simon Magus, by *Vanni*.

In the tribune of the left transept the altarpieces are St. Thomas, by *Camuccini*; Crucifixion of St. Peter, after *Guido Reni*; St. Francis, after *Domenichino*. The tomb of the great musician, **PIERO LUIGI DA PALESTRINA** (1524-94), to whom the Choir of St. Peter's is so much indebted, is on the pavement, unmarked (14), before the central altar. Above the door of the sacristy is a monument to Pius VIII, by *Tenerani*, representing him in a kneeling posture, and our Lord behind, in the act of giving His benediction, with St. Peter and St. Paul on either side. Opposite, Death of Ananias and Sapphira, after *Roncalli*. **CAPPELLA CLEMENTINA** (16), with the tomb of Gregory the Great. In this transept are confessionals for eleven different languages.

Crossing the church to the **LEFT AISLE**, against the great pier is a mosaic of the Transfiguration, after *Raphael* (18). Opposite are monuments of Leo XI and Innocent XI. Over the door leading from the Sacristy into the Choir, statue of Pius VII, by *Thorvaldsen* (17). In the **CHOIR** (*Cappella del Coro*) musical services are performed every day (19). Beyond the entrance on the left, bronze tomb of Innocent VIII, by the brothers *Pollajuolo* (20). Opposite, over the door, in the wall, the most recently deceased Pope rests till his monument is completed elsewhere. Tomb of the Princess Sobieski, wife of Charles Edward Stuart, and facing it a monument of James III (the "Old Pretender") and his sons, Charles Edward, and Henry, Cardinal York, by *Canova* (21). In the Baptistry (22) is a mosaic of the Baptism of Christ, after *Carlo Maratta*.

The **CRYPT** (*Grotte Vecchie*), which is of the highest interest,

and has recently been fitted with electric light, is only shown to visitors by special permission. It is the only part now remaining of the old Basilica, and contains a number of Papal tombs. The entrance is from the foot of the S.W. central pier, below the statue of S. Veronica.

The **SACRISTY**, erected by Pius VI in 1775, may be seen at any time before 12, on asking permission within (50 c.—1 fr.). At the entrance are statues of SS. Peter and Paul, which stood in front of the old church. The **SAGRESTIA COMUNE** (23) is adorned with eight marble pillars from Hadrian's Villa. In the **SAGRESTIA DEI CANONICI** (24), to the left, is a Madonna and Children, by *Giulio Romano*. Adjacent is the **STANZA CAPITOLARE** (26), with beautiful fragments (framed) from the frescoes of the Ascension painted by *Melozzo da Forlì* in the Church of the SS. Apostoli (p. 269). Opening hence is the **TREASURY** (27), containing church vestments and plate, candelabra by *Benvenuto Cellini*, and the famous Dalmatic, said to have been embroidered at Constantinople for Charlemagne, but probably dating from the 12th cent.

The first Palace of the Popes at the Vatican was built by Pope Symmachus at the end of the 5th cent. The present **Vatican Palace** was begun by Nicholas V, and has been added to by successive Popes. It is now the most imposing palace in the world, and is said to contain over 1000 rooms.

The **Vatican** is less a palace than an assemblage of palaces; of irregular edifices, upon which the most celebrated architects, Bramante, Raphael, Pirro Ligorio, Dom. Fontana, C. Maderna, and Bernini, have been employed. It is of three stories, and contains an infinity of saloons, galleries, chapels, corridors, a library, an immense museum, and a garden; there may be counted 20 courts, 8 grand staircases, and 200

ordinary staircases. The Popes first took up their residence in the Vatican after their return from Avignon. John XXIII made a communication between the Palace and the Castle of S. Angelo by means of a covered gallery. Nicholas V surrounded it with walls. In the 14th cent. Sixtus IV built the library and the Sistine Chapel. Alexander VI added the Borgia saloons. In 1490 Innocent VIII erected the villa of the Belvedere, at some distance from the Palace. Julius II charged Bramante with the task of uniting it with the Palace. The *loggie* commenced by him were completed by Leo X. Paul III built the Sala Regia and the Pauline Chapel. Sixtus V constructed the transverse gallery, which contains the library, and commenced the E. wing of the court of S. Damaso. Other Popes continued to embellish and make various additions to the Vatican. Clement XIV and Pius VI established the Pio-Clementino museum. Pius VII added a transverse gallery, parallel with the library, called the *Braccio Nuovo* (new arm). Gregory XVI built the Etruscan and Egyptian museums.

THE VATICAN PALACE.

Until recently the entrance was at the PORTONE DI BRONZO on the rt. in the Piazza. Within the doorway are the Swiss Guards of the Popes, showing that we are under the Papal jurisdiction. Their uniform is said to have been designed by *Michel Angelo*. The Portone di Bronzo can now (1910) be used only by those having business at the Vatican, and by readers in the library; and the **Sistine Chapel** must be reached through the Gallery of Geographical Maps (p. 257). It takes its name from Sixtus IV, under whom it was erected in 1473.

On the wall behind the altar is the celebrated LAST JUDGMENT, by *Michel Angelo*, the work of his extreme age; sadly injured and

repainted. This composition may be considered as divided into four rows of figures, rising one above the other. In the centre is the Saviour, under whom are ranged the elect and the condemned—the former on the rt., the latter on the left. Above are seen two groups bearing in triumph the symbols of the crucifixion. The saints, as spectators of the awful scene, are collected in two groups by the side of the Redeemer. Near the Saviour are angels sounding the trumpet at which the dead arise; on their rt. are seen the elect soaring up to heaven; on their left the reprobate, dragged down to the place of torment. At the bottom of the picture are Minos and Charon; the latter, with horns on his head and a tail at his nether extremity, ferrying the bodies over the Styx, and driving out the reluctant spirits with his oar. To the extreme rt., Minos with ass's ears—a portrait of Biagio da Cesena, the Pope's Master of the Ceremonies, who had criticised the picture. The figures were draped by other masters, by order of Paul IV and Clement XII.

The lower part of the walls was formerly hung with Raphael's tapestry. Above are frescoes from the life of Moses and of Christ. Beginning at the far end: left of the altar, Circumcision or Moses' Son. Opposite, Baptism of Christ, both by *Pinturicchio*. Next, Moses in the Wilderness, with the Daughters of Jethro, The Burning Bush. Opposite, Christ in the Wilderness, The Temptation (in the foreground the Cleansing of a Leper, as instituted in Leviticus), both by *Botticelli*. Third, Overthrow of the Egyptians in the Red Sea, *Cosimo Rosselli* and *Pietro di Cosimo*. Opposite, Calling of the Apostles, *Ghirlandajo*. Fourth, The Law of Moses and the Golden Calf, *Cosimo Rosselli*. Opposite, The Law of Christ, The Sermon on the Mount, also by him. Fifth, Moses vindicates his Right as God's Chosen Ruler, and punishes Korah,

Botticelli. Opposite, Christ makes S. Peter His Chosen Head of the Church, and gives him the Keys, *Perugino*. Sixth, The Last Testament of Moses, *Luca Signorelli*. The Last Testament of Christ, *Cosimo Rosselli*.

Opposite the altar, *Salviati*, Contest for the Body of Moses. *Ghirlandajo*, Resurrection. The Figures of Popes between the windows are by *Botticelli* and others.

On the ceiling, in an architectural framework, Michel Angelo's famous frescoes. The central panels represent: 1 The Creation of Light and Darkness. 2 Sun and Moon. 3 Trees and Plants. 4 Adam. 5 Eve. 6 The Fall. 7 The Sacrifice of Cain and Abel. 8 The Deluge. 9 The Sin of Noah. On the lower part of the ceiling are figures of prophets and sibyls alternately, and in the recesses between them groups representing the ancestors of the Saviour in attitudes of patient expectation. On the rt. of the altar: 1 Jeremiah. 2 The Persian Sibyl. 3 Ezekiel. 4 The Erythrean Sibyl. 5 Joel. Over the doorway: 6 Zacharias. 7 The Delphian Sibyl. 8 Isaiah. 9 The Cumaean Sibyl. 10 Daniel. 11 The Libyan Sibyl. Above the Last Judgment: 12 Jonah sitting beneath the gourd. In the tympana of the four corners are the following compositions: 1 Ahasuerus and Esther, and the Punishment of Haman. 2 The Brazen Serpent. 3 David and Goliath. 4 Judith and Holofernes.

The **Pauline Chapel**, near the Sistine, and opening from the SALA REGIA, is used only in great ceremonies. It has two remarkable frescoes by *Michel Angelo*, much injured by the smoke of candles used in the religious ceremonies, representing the Conversion of St. Paul and the Crucifixion of St. Peter.

We ascend to the second floor and reach the entrance to the STANZE OF RAPHAEL (5).

The first two rooms contain

modern pictures, including the Relief of Vienna, by *Matejko* and S. Grata with the Head of St. Alexander, by *Loverini*.

The next room (7) has frescoes in honour of the Immaculate Conception, promulgated as a dogma in 1854. In the centre is a magnificent cabinet containing the text of the dogma, in various languages. We now enter the

Stanza dell' Incendio (8). 1 Oath of Leo III, by *Pierino del Vaga*. 2 Victory of Leo IV over the Saracens, by *Giov. da Udine*. 3 Incendio del Borgo, by *Raphael*, representing a conflagration extinguished by Leo IV, from the Loggia of old St. Peter's. 4 Coronation of Charlemagne. The roof was painted by *Perugino*.

Stanza della Segnatura (9). The DISPUTA, or the Triumph of Faith. Saints, Martyrs, and Fathers of the Church; above, the Three Persons of the Trinity, the Madonna, and Angels. Fra Angelico is introduced in the left of the picture, Dante with the laurel crown, and Savonarola to the rt. Opposite, The SCHOOL OF ATHENS or Philosophy, introducing the chief sages of the ancient world. The Cardinal Virtues over the window to the rt., and, opposite, Parnassus. The compartments of the vault are by *Sodoma* and *Melozzo* (?); the other frescoes are all by *Raphael*.

Stanza d' Eliodoro (10). The Flight of Attila, the Miracle of Bolsena, the Release of Peter, the Expulsion of Heliodorus from the Temple (all by *Raphael's* own hand).

Sala di Costantino (11), by *Giulio Romano* and other pupils of *Raphael*. 1 Victory of Constantine over Maxentius. 2 Baptism of Constantine. 3 Donation of Rome by Constantine to Sylvester I. 4 Constantine addressing his Soldiers regarding the Vision of the Cross.

A door in the corner leads to the **Cappella di Niccolò V (12)**, adorned with beautiful frescoes of

SS. Laurence and Stephen, by *Fra Angelico*.

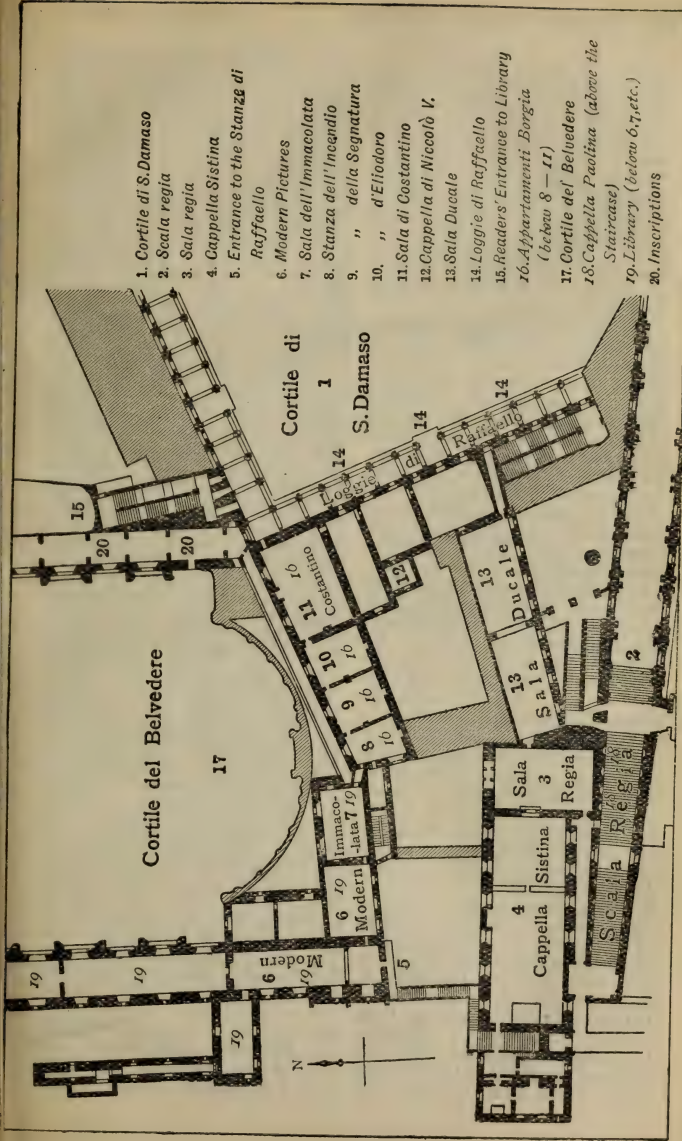
Beyond the *Sala di Costantino* we reach the *LOGGIE* or corridors, decorated with stucco arabesques and frescoes by *Raphael* and his pupils. The frescoes chiefly represent scenes from the Old Testament. Raphael is here architect, decorator, and painter at the same time. *Giov. da Udine* enriched the galleries with arabesques, painted or in stucco. *Pierino del Vaga* painted the pictures of the socles in the colour of bronze, but they are now effaced. The suite of fifty-two pictures, particularly known as those of the *loggie* of Raphael, occupy, four by four, the vaulted arches of thirteen arcades, and were executed about 1516–18 by his pupils.

VATICAN PICTURE GALLERY.

The new Picture Gallery, established by the present Pope, occupies seven rooms on the ground floor of the palace. Entrance under 13 on Plan, p. 251 (on the way to the Sculpture Gallery). Many of the pictures come from the Lateran, but others have never been previously exhibited.

I. 1–3 *Sienese School of 14th cent.*, The Hermits of the Thebaid. 4 *Florentine School of 14th cent.*, Martyrdom of S. Pancras. 5 *Bartolo di Fredi*, Joachim and the Angel. 6 *Florentine School of 14th cent.*, Baptism of S. Pancras. 7 *Taddeo di Bartolo*, Return of the Virgin. 8 *Style of Taddeo di Bartolo*, Madonna. 9 *P. Lorenzetti*, Christ before Pilate. 10–12 *Giovanni di Ponte*, Life of S. Antony. 13–15 *Sienese School of 14th cent.*, S. Antony's Crucifixion. 16, 17 *Style of Lorenzo di Niccolo*, Manger—Annunciation. 18 *Bernardo Daddi*, Madonna. 20 *Margaritone d'Arezzo*, S. Francis. 22 *Florentine School of 14th cent.*, S. Margaret and Scenes from her Life, 23 Life of Jesus. 24–27 *School of Lorenzetti*, Bodies

of S. Stephen and S. Laurence. 29 *Sienese School of 14th cent.*, Crucifixion. 30 *Simone Martini*, The Redeemer. 31 *Lippo Memmi*, Crucifixion. 33–36 *School of Lorenzetti*, Scenes from the life of S. Stephen. 37–39 *Florentine School of 14th cent.*, S. Eustace, Madonna, S. Paul. 41 *Style of Taddeo Gaddi*, S. Dominic. 42 *Venetian School (?) of 14th cent.*, Four Saints. 44 *School of Giotto*, Scenes from the Passion. 46, 47 *School of Lorenzetti*, Madonna and Saints. 48 *School of the Marches (14th cent.)*, the Manger. 49 *Agnolo Gaddi*, Life of the Baptist. 51, 52 *School of Giotto*, Crucifixion, Saints, Entombment; 54, 55 Crucifixion, the Redeemer. 56 *Giovanni Bonsi*, Madonna, Saints. 58, 59 *Florentine School of 14th cent.*, Crucifixion, Agony of Christ. 61 *Sienese School of 14th cent.*, Resurrection of Lazarus. 62, 63 *Sienese School of 15th cent.*, S. Catherine and two Saints. 65 *Niccolo di Pietro Gerini (?)*, Madonna and Saints. 66 *Style of Agnolo Gaddi*, Madonna. 67 *Niccolo di Pietro Gerini*, God the Father and Saints. 68–71 *School of Lorenzo Monaco*, History of S. Margaret and S. Laurence. 72 *Lorenzo Monaco*, Life of S. Benedict. 73–77 *School of Lorenzo Monaco*, Works of Mercy. 79 *Lorenzo Monaco*, Adoration of the Shepherds; 81–83 do. (?) Ascension, Crucifixion. 84 *Giovanni del Biondo*, Madonna. 85 *School of the Marches (15th cent.)*, Madonna and Saints. 86 *Giovanni da Ponte*, Annunciation and Saints. 87–89 *School of Giovanni da Milano*, Noli me tangere, Crucifixion, Supper at the Pharisee's house. 90 *Sienese School of 14th cent.*, three Saints. 91 *Bernardo Daddi*, Madonna. 92 *Sienese School of 15th cent.*, Madonna and Saints. 93, 94 *Manner of Niccolo di Pietro Gerini*, Madonna and Saints, Coronation of the Virgin. 95–100 *Byzantine School of 16th cent.*, Jesus and the Samaritan Woman, five Saints. 101 *Giovanni del Biondo*, Saints. 102, 103 *Byzantine School of 17th cent.*, The Baptist,



Virgin's return. 104 *Emanuele Zanfurnari*, Burial of S. Ephrem. 105 *Byzantine School of 15th cent.*, The Twelve Feasts of the Church. 106 *Giovanni del Biondo*, Saints. 107 *Jacopo d'Avanzi*, Burial of S. Francis. 108 *Bolognese School of 15th cent.*, Christ at the Column. 109, 110 *School of Giotto*, Life of S. Barnabas, Passion of Christ. 111 *Lorenzo di Niccolo*, A Miracle of S. Nicholas. 113 *Vitale da Bologna*, Madonna. 114 *Bolognese School of 15th cent.*, S. James.

II. 115 *Fra Angelico*, Madonna and Saints. 116, 117, 120, 121 *Florentine School (?) of 15th cent.*, Death of the Baptist, Visitation. 118 *Benozzo Gozzoli*, Madonna della Cintola. 119 *School of Fra Angelico*, Stigmata of S. Francis. 122 *School of A. del Sarto*, Madonna. 123 *School of Piero della Francesca*, Stigmata of S. Francis. 124 *Fra Angelico*, Life of S. Nicholas of Bari. 125–128 *School of Fra Angelico*, Life of Christ. 129 *Bastiano Mainardi*, Birth of Christ. 130 *Filippo Lippi*, Coronation of the Virgin. 131 *Andrea del Sarto*, Holy Family. 132 *Marco Palmezzano*, Madonna and Saints. 133 *Melozzo*, Sixtus IV and Platina. 134 *Marco Palmezzano*, Madonna and Saints. 135 *Francesco del Cossa*, S. Hyacinth. 136 *School of Forlì (15th cent.)*, Annunciation. 137 *Bernardino de' Conti*, portrait of Francesco Sforza. 138 *Giambattista Uti*, Madonna. 139 *School of Romagna (15th cent.)*, S. James. 140 *Lorenzo di Credi*, Madonna. 141 *Moretto da Brescia*, Madonna and two Saints. 142 *Leonardo*, S. Jerome. 143 *Style of G. B. Moroni*, Portrait. 144, 146 *Fra Bartolomeo della Porta*, SS. Peter and Paul. 145 *Annibale Carracci* (after *Correggio*), The Redeemer. 147 *Garofalo*, Holy Family. 148 *School of Ferrara (15th cent.)*, S. Barbara. 150–155 *Sano di Pietro*, S. Peter Martyr, S. George, S. Dominic. 156 *Lombard School of 16th cent.*, Baptism of Christ. 157 *Sano di Pietro*, Christ in the Temple. 158

School of Sassetta, same subject. 159 *Sienese School of 15th cent.*, Birth of the Virgin. 160 *Sano di Pietro*, Marriage of the Virgin. 163, 164 *Style of Sassetta*, Life of S. Victorinus. 166 *Sano di Pietro*, Birth of Christ. 167 *Sassetta*, Vision of S. Thomas Aquinas. 168 *Pellegrino di Mariano*, Scourging of Christ. 169, 170, 171, 173 *Giovanni di Paolo*, Vesting of a Franciscan, Birth of Christ, Annunciation, Burial. 172 *Sano di Pietro*, Flight into Egypt. 174 *School of Piero della Francesca*, Madonna and Saints. 175, 176 *Sano di Pietro*, S. Benedict, Birth of Christ. 177 *Giovanni di Paolo*, Christ on the Mount of Olives. 178 *Masolino*, Return of the Virgin; 179 do. (?) Crucifixion. 180 *Lombard School of 16th cent.*, Madonna della Cintola. 181, 182 *Style of Pesellino*, Life of S. Barbara. 183, 184 *Florentine School of 15th cent.*, Passion of Christ. 185, 186, 187 *Florentine School of 15th cent.*, S. Antony of Padua, John Gualbertus, S. Catherine.

III. 188 *Pupil of Allegretto Nuzi*, S. Catherine. 189 *School of Fabriano*, the Manger. 190 *Francescuccio Ghissi*, Madonna. 191 *Allegretto Nuzi*, Madonna and Saints. 192–194 *School of Fabriano*, Life of S. Nicholas of Bari. 195 *Ottaviano Nelli*, S. Francis of Assisi and Poverty. 196 *School of Gentile da Fabriano*, Miracle of S. Nicholas of Bari. 197 *School of the Marches*, Adoration of Shepherds. 198 *Ottaviano Nelli*, Circumcision of Christ. 199 *School of the Marches*, two Saints. 200 *School of Gentile da Fabriano*, Life of the Virgin. 201 *School of the Marches*, two Saints. 202, 203, 205, 206 *School of S. Severino*, Life of S. Augustine. 204 *Francesco di Gentile*, Madonna. 208 *Niccolo Alunno*, Crucifixion. 209 *Cola dell' Amatrice*, Virgin and Saints. 210 *Pinturicchio*, Coronation of the Virgin. 211 *Giovanni Spagna*, The Adoration of the Kings. 212 *Perugino*, Three Saints. 213 *Pinturicchio*, Madonna. 214 *Perugino*, Resurrection. 215 *Antoniazza*

Romano, Madonna della Rota. 216 *Style of Pinturicchio*, S. Catherine. 218 *Vincenzo Pagani*, Three Saints. 219 *Niccolo Alunno*, Coronation of Madonna. 220 *Vincenzo Pagani*, Three Saints. 221 *Allegretto Nuzi*, Madonna and Saints. 222 *Style of Allegretto Nuzi*, Madonna and Saints. 223 *Allegretto Nuzi*, Ecce Homo. 224 *Lorenzo d' Alessandro da Sanseverino*, The Virgin.

IV. 225 *Raphael*, Madonna di Foligno; 226 Predella for the Entombment at the Borghese; 227 The Mysteries; 228 Coronation of the Virgin. 229 *Perugino*, Madonna and four Saints. 230 *Giulio Romano and Francesco Penni*, Coronation of the Virgin. 231 *Raphael*, Transfiguration. 232 *Giovanni Santi*, S. Jerome.

V. 234 *Sebastiano del Piombo*, S. Bernard. 235 *Titian*, Madonna and Saints. 236 *Paris Bordone*, S. George. 237 *A. Vivarini*, S. Antony and other Saints. 238 *Vittore Crivelli*, Madonna and Saints. 239 *Carlo Crivelli*, Pietà. 240 *Titian*, Portrait of a Doge. 241 *Carlo Crivelli*, Madonna. 242 *Bartol. Montagna*, Pietà. 243 *Bonifacio Veronese*, Saints. 244 *Paolo Veronese*, S. Helena.

VI. 245 *Carlo Maratta*, Holy Family. 246 *Sassoferatto*, Madonna. 247 *A. Sacchi*, S. Gregory. 248 *Guercino*, Magdalene. 249 *Baroccio*, Rest in Egypt. 250 *Domenichino*, Communion of S. Jerome. 251 *Guercino*, The Unbelief of S. Thomas; 252 The Baptist. 253 *Guido Reni*, Crucifixion. 254 *Ribera*, Martyrdom of S. Laurence. 255 *Baroccio*, S. Michelina. 256 *Guido Reni*, Madonna and two Saints. 257 *Guercino*, S. Margaret. 258 *Baroccio*, Annunciation. 259 *A. Sacchi*, S. Romualdus. 260 *Caravaggio*, Peter Denying Christ. 261 *Sassoferatto* (?), Portrait of a Cardinal. 262 *Caravaggio*, Entombment.

VII. Foreign Painters — 263 *David Teniers the Elder* (?), Portrait. 264 *Spanish School of 17th cent.*, Martyrdom of S. Peter d' Arbuez.

265, 266 *North German School of 16th cent.*, Two Portraits. 267 *Mario dei Fiori*, S. Ignatius. 268 *Sir T. Lawrence*, George IV. 269 *L. Cranach the Elder*, Pietà. 271 *Valentine*, Martyrdom of S. Processus and S. Martinianus. 272 *Murillo*, Marriage of S. Catherine. 273 *D. Leghers*, Saints and Flowers. 274 *N. Poussin*, Martyrdom of S. Erasmus. 276 *Murillo* (?), Ecce Homo; 277 Adoration of the Shepherds.

THE VATICAN SCULPTURE GALLERY.

Approached from the left (S. side) of St. Peter's, following the road round the church, and passing between the *Zecca* (Papal Mint) and the Palace, to the door of the Museum. (Adm. 1 fr.) On the left of the ticket-office is the entrance to the **GARDENS**, to which admission may sometimes be obtained, though they are nominally closed. The grounds are partly laid out in formal paths and flower-beds, and partly in charming woods and shrubberies. Near the entrance on the left is the *Casino del Papa*, tastefully adorned. At the S.W. extremity is an Observatory.

The MUSEO PIO CLEMENTINO is so named from the Popes Clement XIII, XIV, and Pius VI, who formed it out of the collections of Julius II, Leo X, Clement VII, Paul III, and Innocent VIII. Pius VI is the pope to whom this museum, the finest in the world, is most indebted. New catalogue in English (1909), 1 fr. (excellent).

SALA A CROCE GRECA (17). On the floor are three mosaics—a flower-basket, a large figure of Pallas, and a small figure of a youth. 574 Cnidian Venus, a copy from Praxiteles. 600 River God, restored by a follower of Michel Angelo. Sphinxes. Egyptian porphyry sarcophagi of (589) St. Helena and (566) Constantia, the daughter of Constantine the Great.

SALA ROTONDA (18). In the centre, a large porphyry basin from the Baths of Diocletian. On the floor, a fine mosaic found at Otricoli in 1780. Colossal busts of (554) Julia Domna and (553) Plotina, wife of Trajan. 551 and 550 Claudius. 548 Nerva. 549 Jupiter Serapis. 546 "Barberini" Juno. 545 Beautiful bust of Antinous. 539 Bust of Zeus. 542 Hera or Demeter, a copy probably after the Nemesis of Agoracritus. 544 Bronze Hercules.

SALA DELLE MUSE (19). 516 Apollo Musagetes, with the lyre, surrounded by the Nine Muses. Among these statues are portrait-busts of philosophers.

SALA DEGLI ANIMALI (20), containing figures of animals. 125 Coloured mosaic of a lion and bull from Hadrian's Villa. 124 Sacrifice to Mithras. 139 Commodus on horseback. 138 Centaur and Cupid.

GALLERIA DELLE STATUE (21). 414 Reclining Ariadne. 416 Small relief of Ariadne. 412, 413 Barberini Candelabra. 248 Pedestal with inscription referring to the obsequies of Caligula. 251 Doryphorus, after Polyclitus. 255 Paris, after Euphranor. 264 Apollo "Sauroctonos," after Praxiteles. 265 Amazon. 250 Cupid, or "Genius of the Vatican." 253 Triton. 271, 390 Posidippus and Menander, comedians. On the left is the

GABINETTO DELLE MASCHERE (22). The masks, which give their name to this cabinet, are in mosaic on the floor. 425 Dancing Girl. Chair and Vase, of *rosso antico*. The adjacent *Loggia Scoperta* (25 c.) commands a pleasing view.

SALA DEI BUSTI (23). 273 Bust of the Youthful Augustus. 326 Statue of Zeus. 388 Married Couple (?), so-called Cato and Porcia.

CORTILE DEL BELVEDERE, opening from the Hall of the Animals, with four corner cabinets:—1 Perseus and two Pugilists, by

Canova (5). 2 Apollo Belvedere¹ (6). Laocoon (3).² Hermes (4). At the entrance, 64, 65 Molossian Hounds.

In the **VESTIBULE OF THE CORTILE (8, 9, 10)** are: 2 Sarcophagus of Scipio Barbatus in peperino. 3 Torso of Hercules.³

Through the vestibule we enter (down a flight of steps) the **MUSEO CHIARAMONTI**, founded by Pius VII, a long corridor containing busts and statues, many of them fragmentary. [A door, rt.,

¹ Apollo, according to the more received opinion, is represented as having just shot his arrow. A feeling of transient indignation and disdain swells his nostril, and slightly curls his upper lip; but it is the unperturbed disdain of a superior being—the dignified air of vengeance that animates without distorting.

Various, however, have been the opinions of different individuals as to the character in which Agasias—if Agasias really executed this work, for there is no direct evidence of the fact—intended to represent Apollo. But the prevailing notion is, that he has driven off the Gauls, who in the 3rd cent. B.C. attacked his sanctuary at Delphi.

The Apollo was placed in this museum by Julius II. The left hand and arm are modern, and inferior to the rest of the figure. The right arm, and foot, and ankle were also fractured, and have been but indifferently repaired.

² Laocoon. In the group of the Laocoon, the distorted face, the starting sinews, and distended limbs of the father—who, together with his sons, is entwined in the inextricable folds of the serpents—offer a most appalling picture of human suffering, treated with brutal realism, but great skill. This is the chief extant example of the art of Rhodes.

³ The famous Torso was the favourite study of Michel Angelo and Annibale Caracci; the latter of whom, according to Lanzi, could give an accurate drawing of it merely from memory. It is seated on a lion's skin, and was thought to represent Hercules in repose, and raised to immortality. The muscles of the chest show that Hercules was active, perhaps loudly singing. The Torso is inscribed with the name of Apollonius, an Athenian sculptor in Rome.

near the entrance, leads into the **Giardino della Pigna** (permit from Maggiordomo), so called from a colossal fir-cone in a niche at its N. end, which once adorned the atrium of the old Basilica. In the centre is a statue of St. Peter, on an ancient column, commemorating the Council of 1870.]

The Museo Chiaramonti was formerly entered through the Gallery of Inscriptions, and the numbers begin therefore from the lower end. 704 Ulysses giving the cup to Polyphemus. 698 Cicero (?). 686 The Vestal Tuccia. 644 Dancing Maenades. 636 Hercules and Telephus. 607 Poseidon—a fine head. 593 Three nymphs dancing—fragment of an Attic votive relief. 588 Dionysus and a Satyr. 513 Venus, with pierced ears. 494 Tiberius as Jupiter. 465 Mourning Penelope—a mutilated relief. 420 Head of Vulcan. 418 So-called Julia, daughter of Augustus (really a portrait of a matron of Ostia). 372A Fragment of a Boeotian Tomb relief (5th cent.) in a style very similar to the Parthenon frieze. 244 Oceanus, a colossal mask. Female Divinity Goddess nursing a Child. 176 Roma or Athena, with coloured eyes. 124 Drusus (?). 122 Diana.

The S. end of this corridor, shut off by a railing, contains the GALLERY OF INSCRIPTIONS, 310 yds. in length, leading to the Appartamento Borgia (p. 258). Beneath it is the STUDIO DEL MUSAICO, where the Papal Mosaics are manufactured. It may be visited on application at the Office of the Maggiordomo, in the *Cortile di S. Damaso* [ascent by a staircase on the rt. immediately inside the entrance to the Scala Regia (see plan, p. 251)].

BRACCIO NUOVO—a fine hall adorned with handsome columns of granite, marble and alabaster. 5 Caryatide, restored by Thorvaldsen. 11 Silenus with Infant Bacchus. 14 Fine statue of Augustus. 126 Doryphoros, after Polyclitus. 120 Reposing Faun,

after Praxiteles. 23 Pudicitia. 37 Daughter of Niobe (headless). 111 Julia, daughter of Titus. 112 Head of Juno (?). 109 Colossal statue of the Nile, surrounded by sixteen children, symbolising the sixteen cubits of the river's rise. 86 Fortuna. 44 Wounded Amazon. 50 Diana. 53 Greek Tragic Poet. 67 The famous Apoxyomenos, an athlete scraping his arm, after Lysippus. 71 Wounded Amazon, after Polyclitus. 62 Portrait-statue of Demosthenes. 60 Male bust (not Sulla). 87 Bust (not Sallust). 26 Titus. 17 Aesculapius (perhaps the portrait of a contemporary physician). 132 Mercury, restored by Canova.

A staircase from the entrance opposite the SALA A CROCE GRECA leads to

The SALA DELLA BIGA, containing: 623 Biga, or Chariot. 608 Bearded Bacchus. 610 Youthful Bacchus. 612 Draped statue of a Roman sacrificing. 615 and 618 Discobolus or quoit-thrower, the latter a copy after Myron. Sarcophagi, with curious reliefs of Races in the Circus.

On the same floor is the GALLERIA DEI CANDELABRI (open on Wed.), deriving its name from the antique Candelabra with which it is adorned. It contains many other beautiful objects, including vases, statuettes, and columns, especially the "Running Girl," copy of a beautiful archaic statue, near the farther end, on the rt.

At the extremity of the Galleria dei Candelabri is the entrance to the **Galleria degli Arazzi**. These tapestries, designated under the name of Arazzi, on account of the reputation which the city of Arras had so long enjoyed for this kind of work, were ordered by Leo X for the Sistine Chapel. Raphael commenced the cartoons for them in 1515. They were executed in distemper by himself and pupils. Seven out of eleven of these cartoons, purchased by Charles I, and put up for sale after

his death, were bought by Cromwell for £300, and are at present in the South Kensington Museum in London. They were produced in Flanders under the direction of B. van Orley, a pupil of Raphael.

The **Gallery of Geographical Maps**, nearly 190 yds. in length, has a series of 38 maps between its windows, and is decorated with busts and *Hermæ*. Through this we approach the Sistine Chapel and the Stanze (p. 249).

The **ETRUSCAN MUSEUM** (open Mon. and Thurs.) is reached by a short flight of steps from the Sala della Biga. It contains Etruscan antiquities from Vulci, Chiusi, etc., and was founded by Gregory XVI.

ROOM I. Terra-cotta portrait heads and figures on sarcophagi (Etruscan).

ROOM II. Small cinerary urns adorned with reliefs, and portrait figures of deceased on the lids (Etruscan).

ROOM III. In the corners small urns in the form of huts, dating from the 11th to 8th cent. B.C. (Latin).

ROOM IV. Terra-cotta statue of Mercury. 215 Urn with the dying Adonis. Portrait heads and reliefs (Roman and Etruscan).

ROOMS V to VIII. Greek vases from Etruscan tombs. V. Early vases.

ROOM VI. Vases. 78 Two heroes playing at draughts.

ROOM VII. (Corridor.) 134 Hector taking leave of his parents. 84 Achilles. 121 Jupiter, Mercury, and Alemena (a comic design). 103 Musicians; on the other side, Bacchus entrusted to Silenus.

ROOM VIII. Goblets and vases, copies of paintings found in an Etruscan tomb.

ROOM IX (reached from Room VI) has a fine collection of bronzes. The case in the centre contains gold ornaments. 327 A finely-wrought toilet casket. 313

Statue of a warrior. 329 Statuette of an Etruscan boy.

ROOM X. Bronzes.

ROOM XI. Tomb paintings.

ROOM XII. Imitation of an Etruscan tomb, with two lions at the entrance.

EGYPTIAN MUSEUM.—(Open Tues. and Fri.) Entrance from the SALA A CROCE GRECA. A small but very valuable collection, formed by Pius VII, and arranged in its present form by Gregory XVI in 1836. It contains red granite statues of Ptolemy Philadelphus and Arsinoë, a colossal statue of Antinous from Hadrian's Villa, coffins, urns, cases of mummies, and sarcophagi, two colossal lions in black basalt, a colossal statue of the Nile, several statuettes of deities in rare marble, a crocodile in *nero antico*, the head of a king in Egyptian sandstone, sepulchral *stelae*, funeral ornaments, mummies of sacred cats, and a fine but fragmentary series of *papyri*.

LIBRARY.—(Visitors knock at the door at the foot of the staircase ascending to the Sala a Croce Greca.) This very valuable collection contains over 25,000 MSS. The entrance hall, or **Museo Profano**, has two Mosaics on the wall from Hadrian's Villa, and bronze heads of Augustus and Nero. A long corridor, below the Galleria dei Candelabri, lined with painted cupboards containing MSS., opens into the **Great Hall** (on the left), elaborately decorated and painted with frescoes illustrating the life of Sixtus V. Here are various gifts made to the Popes: Vase of oriental alabaster presented by the Khedive of Egypt to Pius IX; Berlin porcelain vases from the Emperor William I; Vase of Malachite from Russia; Sèvres vases from Marshal MacMahon; vase of Scottish granite from the Duke of Northumberland. A few specimens of illuminated

Service-books are shown by the custodian.

Returning to the corridor, at its further end is the so-called **Museo Cristiano**, containing many objects from the Catacombs, Byzantine and mediaeval paintings, and works of ecclesiastical art. On the wall of an inner room are the famous *Nozze Aldobrandini*, found near the Arch of Gallienus in 1606. The painting is supposed to represent the marriage of Peleus and Thetis, and derived its name from the Villa Aldobrandini, at the foot of the Via Nazionale, to which it originally belonged. Here also are many objects of interest from Ostia and other ancient sites, and on the floor Mosaics from Roman villas. An adjoining closet has a valuable collection of tile stamps and majolica, formerly at Castel Gandolfo.

The **Appartamento Borgia** (below the Stanze of Raphael) is reached by way of the Galleria Lapidaria on Tuesdays and Thursdays. It consists of six rooms with splendid decorations in stucco, and frescoes chiefly by Pinturicchio. The majolica pavement has been largely restored.

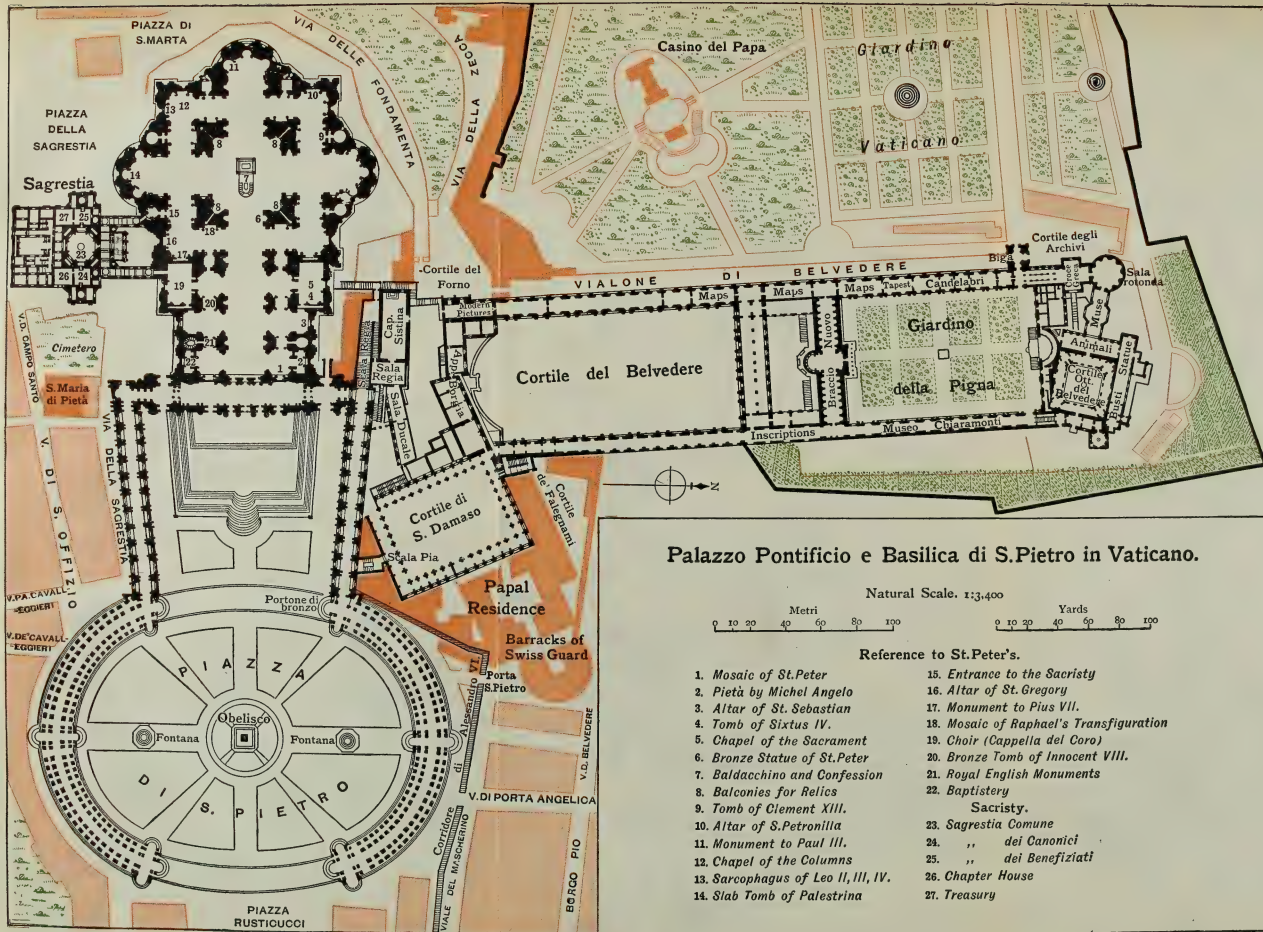
From the N. side of the Piazza S. Pietro the Via della Porta Angelica leads into the new *Piazza del Risorgimento*, out of which opens on the left the broad Via Leone IV. Following this street, and turning left into the *Via Trionfale*, the pedestrian may ascend in $\frac{3}{4}$ hr. to the *Villa Melini*, on the summit of **Monte Mario** (455 ft.), the conspicuous hill on the rt. bank of the Tiber, now enclosed and fortified. Permission to enter the grounds may sometimes be obtained from the Commandant at the Office of the Genio Militare in the Via del Quirinale. About $\frac{1}{4}$ hr. further is the Church of *S. Onofrio*, whose village has a station on the railway to Viterbo (Route 79). Beyond the Church, the *Fosso dell' Inferno*,

traversed by the railway, runs from N. to S., leading back in $1\frac{1}{2}$ hr. to Rome, which it enters by the *Porta Cavalleggieri* (see below). The walk through the valley is very agreeable, and two fine railway viaducts are passed on the way.

X. The Janiculum and S. Pancrazio.

On the S. side of St. Peter's, near the Sacristy, is the **CIMITERO DEI TEDESCHI**, filled with earth from Jerusalem, and said to be the oldest of Christian burying-grounds. Close by is the **PALACE OF THE HOLY OFFICE**, beside which the Via Carrette leads to the *Porta Cavalleggieri*, outside which is the station of S. Pietro on the Viterbo railway.

Behind the colonnade at the S.E. corner of the Piazza di S. Pietro the *Borgo S. Michele* leads E. At its entrance on the rt. a few steps ascend to the little Church of **S. Michele**, with a small but picturesque Campanile, and the tomb of Raphael Mengs (1779). At the end of the street, by the Church of *S. Spirito* (p. 243), we turn to the rt., and soon reach the *Porta S. Spirito*. Just beyond the gate the carriage road over the Janiculum follows the course of the Vatican walls (p. 259), while a straight lane on the rt. ascends to the Church of *S. ONOFRIO*, in the Convent of which Tasso died (25 Apr. 1595), and where he is buried. It was built in 1439, and dedicated to the Egyptian hermit, Honuphris. The little Piazza in front of the church affords a good view of the city. The portico is adorned with frescoes by *Domenichino*, those in the arcade to the rt. representing scenes in the life of St. Jerome. In the interior of the church on the left is the original monument to Tasso, erected after his death by Cardinal Bevilacqua. The first chapel on the left contains the poet's tomb, with a poor monument by *Fabris*. In the



next chapel is the tomb of the celebrated linguist, Cardinal Mezzofanti (1849). The tribune contains frescoes by *Baldassare Peruzzi*. The Convent is now a children's hospital. On the first floor is a room once inhabited by Tasso, with relics of the poet. In a passage leading to it is a good fresco of the Virgin and Child, by a follower of *Leonardo da Vinci*.

On rising ground above the former garden of the Convent stands Tasso's oak, with rows of seats where members of the Arcadian Academy used formerly to meet in summer. Here the carriage may be joined, or the pedestrian may walk along the ridge of the hill, enjoying the finest general view obtainable of Rome, and one of the most interesting prospects in the world.

The **Janiculum Hill** takes its name from the god Janus, who is supposed to have had a temple here in pre-historic times. Ancus Martius, fourth king of Rome, by building the first bridge over the Tiber, connected this hill with the rest of Rome. Near its foot, Julius Caesar had his famous gardens.

Passing on the left the *Villa Lante*, once celebrated for its frescoes by Giulio Romano and his pupils, we reach an open space adorned with a bronze equestrian **STATUE OF GARIBALDI**, on a lofty pedestal. The reliefs represent America, Italy, and the Italian army. Below on the left are the gardens of the *Palazzo Corsini*.

The midday gun is now fired from this point, and no longer from Castel S. Angelo.

At the end of the *Passeggiata Margherita* the road on the rt. ascends through the *Porta S. Pancrazio*, memorable in the siege of the French army in 1849. It represents the ancient *Porta Aurelia*. 300 yds. outside the gate is the entrance to the beautiful *Villa Doria Pamphili* (open on Mon. and Fri.). A carriage road winds through the park, passing under an imposing archway, and leading to a Casino

with a formal but pleasant garden. Close by is an interesting *Columbarium*, reached by a descent of steps. Further on is a shrubbery with silver pheasants, and at the S. end of the grounds a sheet of ornamental water. Cabs are not admitted.

The road on the left from the entrance to the Villa leads to the ($\frac{1}{4}$ m.) Church of **S. Pancrazio**, ruined by the French. Beneath it are extensive Catacombs (closed).

The road on the left outside the *Passeggiata Margherita* descends to the fountain of the **ACQUA PAOLA**, erected under Paul V in 1611. The granite columns came from the vestibule of the old Church of St. Peter; the marble from the Temple of Minerva in the Forum of Nerva. The water is conducted in pipes from the *Lago di Bracciano*. This is the most important of the fountains, and has the advantage of a fine position. Between the columns are niches, from three of which cascades fall into the basin. In the other two niches are dragons which pour streams of water from their mouths.

Descending the hill, on the rt. is a small Public Garden; on the left stands the Church of **S. PIETRO IN MONTORIO**, built in 1500 on the spot where St. Peter was at that time supposed to have been crucified head downwards. The Transfiguration of *Raphael* once occupied the place above the high altar. The first chapel on the rt. contains a Scourging by *Seb. del Piombo*, from Michel Angelo's drawings.

In the cloister is a small circular building with sixteen granite columns, known as the **TEMPIETTO DI BRAMANTE**, and once believed to occupy the very spot where St. Peter's cross was erected. Archaeological research has now, however, proved that the Apostle suffered in the Circus of Nero, now occupied by the Basilica and Piazza di S. Pietro.

From the terrace in front of the church may be enjoyed a magnificent and celebrated view of Rome,

eclipsed, however, by that obtained from the recently opened gardens on the Janiculum.

XI. The Trastevere.

In the Middle Ages a colony of Jews settled in the Trastevere, the quarter between the hill and the Tiber, till, in 1556, Paul IV obliged them to dwell in the Ghetto on the opposite bank.

From the *Porta S. Spirito* the Via della Lungara leads past the Lunatic Asylum on the left and a large Military College on the rt. to the *Porta Settimiana* in the Aurelian Wall. On the rt., just before reaching the gateway, is the large **Palazzo Corsini**, now Government property. On the lower floor is the Royal Academy of Science (*Reale Accademia de' Lincei*). On the first floor is the **GALLERIA NAZIONALE D'ARTE ANTICA** (open daily 10 to 3, 1 fr.; Sun. free). Among the chief works are:—

ROOM I. Landscapes by *Poussin* and *Locatelli*. 17th and 18th cent. views of Rome. The Corsini vase, in silver (period of Augustus), with the Purification of Orestes.

ROOM II. Landscapes. 303, 304, 308, 309 *Canaletto*, Views in Venice. 505 *W. Kalff*, Kitchen.

ROOM III. 499 *Van den Beekhout*, Supper at Emmaus. 225 *Rubens*, S. Sebastian. 220 *Van Dyck*, Madonna. 292 *Moreelse*, Portrait. 750 *Holbein* (?), Henry VIII. 751 *Heemskerck*, Crucifixion. 223 *Van Dyck*, Christ Crowned with Thorns.

ROOM IV. *Canova*, Hercules and Lichas.

ROOM V. 712 *Francia*, S. George. (No number) *Fra Angelico*, Last Judgment (triptych). 727 *Pinturicchio*, S. Jerome. (No number) *Melozzo da Forlì*, S. Sebastian. 610 *Bart. Veneto*, Portrait. 10,045 *Piero di Cosimo*, Mary Magdalene. 2370 *Antoniazio Romano*, Madonna and Saints.

ROOM VI. *Sodoma*, Marriage of

S. Catherine. 2171 *Bronzino*, Stefano IV. Colonna. 579 *Fra Bartolommeo*. 570 *A. del Sarto*, Madonnas.

ROOM VII. 5144 *Tintoretto*, Christ and the Adulteress. 618 *Cariani*, Madonna. 615 *School of Titian*, Philip II. 547 *Titian* (copy), Venus and Adonis. 632 *Dosso Dossi*, Portrait.

ROOM VIII. 237 *Albano*, Mercury and Apollo. *Guercino*, 730 *Ecce Homo*; 188 *Nativity*.

ROOM IX. 244 *L. Giordano*, Christ among the Scribes. (No number) *P. Novelli*, Clement XIV and his Nephew, Card. Neri Corsini (mosaic). (No number) *Mattia Preti*, Raising of Lazarus.

ROOM X. 395 *Salvator Rosa*, Battle. 4141 *M. Preti*, Hermit.

ROOM XI. 191 *Murillo*, Madonna. (No number) *Bernardo Cavallini*, Peter and Cornelius. *Pietro Novelli* of Monreale. (No number) S. James. 534 Portrait of a Boy. (No number) *Pietro Cavallini*, Tobias.

ROOM XII. 291 *Maratta*, Portrait.

The Palace also contains one of the finest libraries in Rome, with a magnificent collection of MSS. and engravings. The once famous Corsini Gardens, extending over the hill at the back of the Palace, have been much defaced. Part of the ground is now occupied by the **PASSEGGIATA MARGHERITA**.

Opposite the Palazzo Corsini is the **VILLA FARNESINA**, erected by *Bald. Peruzzi* in 1510. In the garden to the rt. is the handsome Renaissance Villa. On the ceiling of the Great Hall are the celebrated paintings of the Myth of Psyche by *Giulio Romano* and *Francesco Penni*, from the designs of *Raphael*. In the hall to the left, on the wall, is a painting of Galatea surrounded by Tritons and Sea-nymphs, entirely by *Raphael*. The ceiling of this room is by *Baldassare Peruzzi*.

On the first floor (seldom shown) are the Marriage of Alexander and Roxana by *Sodoma*, and decorative

paintings by *Giulio Romano* and *Baldassare Peruzzi*.

Close by is the PONTE SISTO, erected in 1473 by Sixtus IV in the place of the old bridge of Caracalla.

The Via della Scala leads straight from the Porta Settimiana to S. MARIA IN TRASTEVERE, founded in the 3rd cent. by S. Callixtus, and said to be the first church dedicated to the Virgin in Rome. The tower and the mosaics of the tribune belong to the 12th cent.; the central frieze on the front was begun in the 12th cent. and completed in the 14th. The other mosaics in the front are modern.

The pavement of the interior is of Cosmatesque work in inlaid marble. On the ceiling is a painting by *Domenichino*. The tribune contains fine mosaics dating from the 12th cent.

The *Via della Lungaretta* leads hence to the Church of S. Crisogono, founded by Pope Sylvester, and restored in the 17th cent. The mosaic pavement is very fine, and the tribune mosaic and the two gigantic porphyry columns, supporting the tribune arch, deserve notice. Remains of an earlier church with 8th(?) cent. paintings, built into the house of the saint, have been found under the sacristy.

In a street opposite the front of S. Crisogono is an **Excubitorium** of the Roman *Vigiles* (firemen), with some interesting mosaics, *graffiti* (scratched inscriptions), wall-paintings, and remains of Baths (50 c.).

From the Piazza, the *Viale del Re* leads to the Trastevere Station, passing on the right the Convent of S. COSIMATO, with an ancient church, tomb of Cardinal Cibo (15th cent.), and a very early and interesting cloister.

The *Via dei Genovesi* leads from S. Crisogono to the CHURCH OF S. CECILIA, on the site of the saint's dwelling-house. It was rebuilt in the 9th cent. and modernised in the 18th. The fore-court contains a fine ancient vase. The campanile

and portico belong to the old church. Beneath the high altar is a statue by *Carlo Maderna* representing the saint as her body was discovered in her tomb. The mosaics in the tribune date from the 9th cent.

The second chapel on the rt. was originally a Roman bathroom, and is said to have been the room in which S. Cecilia was shut up, with intent to suffocate her, by the prefect of Rome. Remains of the pipes and warming apparatus may still be seen.

The *Via Anicia* leads from the *Via dei Genovesi*, past S. MARIA DELL' ORTO, designed by *Giulio Romano*, to the Church of S. FRANCESCO A RIPA. The adjoining convent contains relics of St. Francis, who resided here during his stay in Rome.

Behind the church is the vast *Ospizio di S. Michele*, founded in 1689. Close to it is the *Porta Portese*, from which the *Via Portese* leads to Fiumicino. In front of the Hospice extends the *Ripa Grande*, with a small port for boats and steamers plying on the Tiber. An excursion may be made hence by water to *Fiumicino* (p. 288).

XII. The Pincio and the Villa Borghese.

The PINCIAN GARDENS are the favourite and fashionable promenade of Rome. They occupy the site of the ancient *Collis Hortorum*, formerly a garden of the Acilian family. The terrace commands a magnificent view of Rome, and here the band plays on Sunday afternoon in winter and spring, beginning about two hours before sunset. An OBELISK, erected by Hadrian to the memory of Antinous, stands in the middle of the gardens. The crooked portion of the wall at the N.E. corner of the gardens is called the MURO TORTO. Here impenitent criminals were interred. The gardens were laid out by *Valadier* at the begin-

ning of the century. The best point of view is that from the terrace overlooking the Piazza del Popolo. Almost in front of the spectator, on the opposite bank of the Tiber, is *St. Peter's*; next to it, on the rt., the *Vatican*. The two nearest churches are *S. Giacomo al Corso*, to the rt., with two towers; to the left, with the dome, is *S. Carlo al Corso*. Between the two is seen the dome of the *Pantheon*. To the left of this, on the height, is the Church of *Ara-coeli* and the monument to Victor Emmanuel, behind which is the tower of the *Capitol*. Near the Capitol, on the left, is the *Villa Mills*, on the Palatine, shaded by cypress trees. To the extreme left is seen the *Palace of the Quirinal*.

Near the exit towards the *Trinità de' Monti* is a very unpleasing Monument to the heroic Italian brothers *Cairolì*, and further on a bronze globe in honour of Galileo. Just outside the iron gate is a charming Fountain, while on the left rises the *VILLA MEDICI*, now the seat of the French Academy, founded by Cardinal Mazarin. The Garden contains a statue with a fine head of Meleager, and reliefs from the *Ara Pacis Augustae*, etc., let into the wall. A fine view may be obtained from a wooded mound in the garden.

The *Piazza della Trinità* contains an obelisk from the gardens of Sallust. The Church of *S. TRINITA DE' MONTI* was founded by Charles VIII of France in 1495. The second chapel on the left contains a Descent from the Cross, by *Daniele da Volterra*.

Adjoining is the Convent of the *SACRÉ COEUR*, a fashionable place of education for Roman girls. The nuns are all members of noble families. The choir of the convent sings at vespers on Sunday evenings in the church. Mendelssohn composed several motets for them.

From the *Piazza della Trinità* the *Via Sistina* runs to the *Piazza*

Barberini. A flight of steps leads down into the *Piazza di Spagna*, with a fountain shaped like a boat (*Barcaccia*), by *Pietro Bernini*, father of the more famous Lorenzo. To the left is the house where Keats died in 1821, acquired in 1907 by subscription, and maintained as a memorial of Keats and Shelley (admission, 10.30 to 1 p.m., 50 c.). To the rt., near the *Hôtel de Londres*, a lift ascends to the *Trinità de' Monti* (10 c. up, 5 c. down).

In the adjacent *Piazza Mignanelli* is the *PALAZZO DI SPAGNA*, the Spanish Embassy to the Vatican. In front of it stands a pillar erected by Pius IX in honour of the Immaculate Conception, and opposite is the *COLLEGIO DI PROPAGANDA FIDE*, the centre of Roman Catholic missionary enterprise.

The *Via di Propaganda* leads to the Church of *S. ANDREA DELLE FRATTE*. The second chapel on the rt. contains the tomb of Mademoiselle Falconnet, a fine modern work by Miss Hosmer. The chapel opposite was the scene of a supposed recent apparition of the Virgin, resulting in the conversion of Père Ratisbonne, and contains a picture commemorating the event. Beneath the altar is the tomb of M. de la Ferronays, father of Mrs. Augustus Craven (see *Récit d'une Soeur*). In the third chapel on the left is the tomb of Angelica Kauffmann (1807).

In the *Via Capo le Case*, at the point where the tramway turns to the left, is the *Museo Artistico-Industriale*, containing a collection of objects representing the art-industries of Italy, in wood-carving, terra-cotta, glass, and enamel. (Open daily from 9 to 3, free.)

The *Via Babuino* connects the *Piazza di Spagna* with the *Piazza del Popolo*. Here is the **English Church**, and the Greek Church of *S. ATANASIO*. Behind the street is the *Via Margutta*, chiefly frequented

by artists. The *Via Condotti*, lined with shops of jewellers, photographers, and picture dealers, connects the Piazza di Spagna with the Corso. Half-way down on the left is the *British Consulate*.

The Church of **S. Maria del Popolo** stands just inside the gate to which it gives its name. It is said to have been built on the site of the tomb of Nero (which was haunted by evil spirits) by means of a collection among the poor—hence its name, *St. Mary of the People*. It was rebuilt in 1480, and considerably altered by *Bernini* in the 17th cent. The 1st chapel on the rt. contains frescoes by *Pinturicchio*. On the left is the tomb of Cardinal della Rovere, a 15th cent. work by *Bregno*, with a relief of the Madonna by *Mino da Fiesole*. The 3rd chapel contains the tomb of Giovanni della Rovere, and frescoes by *Pinturicchio*. The 4th chapel has a fine 15th cent. altar-relief of S. Catharine, between SS. Vincent and Anthony of Padua. The ceiling of the choir is by *Pinturicchio*. Beneath are tombs of two Cardinals della Rovere, nephews of Sixtus IV, by *Sansovino*. Above the high altar is a miraculous image of the Virgin. In the left transept is the tomb of Cardinal Lonati, with 15th cent. carvings. The Chigi Chapel (2nd on the left) was designed by *Raphael*, and contains mosaics from his cartoons, and on the left of the altar a statue of Jonah seated on the whale, modelled from his design. The altarpiece is a Nativity of the Virgin, by *Sebastiano del Piombo*. To the left of the entrance is the curious monument of Gislenus (1670). His portrait is at the top; beneath the epitaph are medallions of a chrysalis and butterfly; below is a skeleton in a winding-sheet. There are two fine stained-glass windows by *William of Marseilles* (archaic). In the adjacent convent, now suppressed, Luther resided when in Rome.

The red granite **Obelisk** in the centre of the Piazza, broken into

three pieces, and covered with hieroglyphics, once stood before the Temple of the Sun at Heliopolis; its entire height, including base and ornaments, is about 116 feet. It was brought to Rome by Augustus, and erected in the Circus Maximus, but was placed in its present position by Sixtus V in 1589. At the foot of the obelisk are four water-spouting lionesses. Two fountains adorn the sides of the Piazza.

The **PORTA DEL POPOLO** is the old Flaminian Gate, through which, before the railway, strangers generally entered Rome. Outside the gate on the rt. is the entrance to the beautiful grounds of the **Villa Borghese**, now in the hands of Government. Open daily. A zoological garden is being formed not far from the Casino, near the exit to the Viale dei Parioli.

The **CASINO**, near the *Porta Pin-ciana* on the other side of the gardens, contains a fine collection of statuary and paintings (open daily, 1 fr.; catalogue, 1½ fr.).

In the I. **VESTIBULE**, reliefs from a monument of the period of Trajan (not the Arch of Claudius); two ancient Candelabra; several handsome columns.

II. **ENTRANCE HALL**.—Columns of Baveno granite; mosaic floor of gladiators and wild beasts, found near Torre Nuova (p. 234). Two busts of Cardinal Scipione Borghese (who built the villa, and founded the original collection of sculpture, most of which is now in the Louvre, early in the 17th cent.) by *Bernini*.

Rooms (beginning on the rt.).—

III. In the centre, Pauline Borghese, sister of Napoleon, by *Canova*. IV. 79 Labours of Hercules. 80 Scenes from the Trojan war (bas-reliefs from sarcophagi). 85 Female head. V. 116 Two-handled vase on a three-sided base. VI. Gallery, full of beautiful marbles and columns; vase of green granite; porphyry urn; at the end of the room, by a window, head of

Juno in *rosso antico*. VII. 181 Female head; in the centre, and by the window, mosaic floor of fishing scenes. IX. Rare marbles. 200 Boy on a dolphin, said to have suggested the Jonah in *S. M. del Popolo* to Raphael. 216 Draped archaic female statue; beautiful vases; sphinxes in green basalt. X. 225 Dancing faun; opposite, 227 Seated figure restored as Mercury. 232 Old (bad) copy of the Faun of Praxiteles. Beside it 233 Pluto seated.

From the gallery (VI) a staircase ascends to the

Picture Gallery.—I (on the rt.). To the left of the door 34 School of *Francia*, Virgin and Child. *Albani*, The Four Seasons. 53 *Domenichino*, Diana; and (55) *Cumaean Sibyl*. 57 *Marco Meloni*, St. Francis. 60 *Jacopo Boateri*, Virgin and Child, with SS. Jerome and Catharine. 61 *Francia*, Virgin and Child. 65 *Francia*, St. Stephen.

II. 74 *Pontorno*, Male portrait. 75 *Bronzino*, Lucretia. 86 *Parmigianino*, Boy Knight. 94 *Bronzino*, Cosma dei Medici.

V. *Garofalo* — 208 Holy Family, with St. Anthony. 210 Virgin and Child. 213 Virgin and Child, with SS. Peter and Paul. 217 *Dosso Dossi*, Circe. 218 *Mazzolino*, Adoration of the Magi. 245 *Battista Dosso*, Holy Family.

VII. *Pierino del Vaga* (after Michel Angelo), Frescoes from the Villa Olgiati—Marriage, Autumn Scene, and Target Practice.

VI. *Van Dyck*, Crucifixion (copy). 273 *Lundens*, Surgical Operation. 274 *Rubens*, Visitation. 291 *Teniers*, Interior.

III. *Paolo Veronese*, Ecce Homo, a fine picture. 133 *Marcello Venusti*, Small copy of the Scourging, by Seb. del Piombo (p. 259). 106 *Palma Vecchio*, Lucretia. 157 *Lor. Lotto*, Virgin and Child, with SS. Barbara and Cristina. 115 *Portenone*, Family portraits. 125 *Correggio*, Danaë.

IV. 193 *Lor. Lotto*, Virgin and Child, with SS. Augustine and

Onofrio. 143 *Venetian School*, Female portrait. 147 *Titian*, So-called "Sacred and Profane Love," perhaps the most beautiful Titian in the world. Probably represents Aphrodite inciting Medea to win the love of Jason. 149 *Bonifazio Veneziano*, Woman taken in Adultery. Between the windows, in a bad light, 110 *Caravaggio*, Virgin and Child, with St. Anne. 163 *Palma Vecchio*, Virgin and Child, with SS. Anthony and Jerome. 170 *Titian*, Venus and Cupid. 176 *Bissolo*, Virgin and Child. 177 *Bugiardini*, Virgin and Child, with St. Catharine. 181 *Dosso Dossi*, David and Saul. 185 *Lor. Lotto*, Male portrait. 188 *Titian*, St. Dominic. 186 *Bonifazio Veronese* (the younger), Prodigal Son.

VIII. *Fra Bartolommeo*, Holy Family. 326 *Lucas Cranach*, Venus and Cupid. 328 *Puligo*, Magdalen. 343 *Piero di Cosimo*, Virgin and Child, with angel. 346 *Sassoferrato*, Copy of Titian's Three Ages (original at Bridgewater House). 348 *Botticelli*, Virgin and Children, with angels. 352 *Florentine School*, Holy Family.

IX. 355 *Sassoferrato*, Fornarina (copy). 365 *Pomarancio*, Holy Family. 366 *Florentine School*, Virgin and Children. 369 *Raphael*, Entombment. 377 *Fior. di Lorenzo*, Crucifixion, with SS. Jerome and Christopher. 382 *Sassoferrato*, Virgin and Child. 386 *Perugino*, St. Sebastian. 390 *Ortolano*, Deposition. 394 *School of Perugino*, St. Sebastian. 397 *Perugino*, Portrait. 396 *Antonello da Messina*, Male portrait. 399 *Timoteo Viti*, Portrait of Raphael as a boy. 401 *Perugino*, Madonna. 402 *Perugino*, St. Mary Magdalen. 408 *Pontorno*, Cardinal. 409 *Garofalo*, Holy Family. 411 *Van Dyck*, Entombment (copy). 413 *Giulio Romano*, Julius II (copy).

X. 461 *Solario*, Christ bearing the Cross. 462 *Sodoma*, Pietà; and (459) Holy Family. 456 *Giam-pietrino*, Virgin and Child. 439

Lorenzo di Credi, Holy Family. 434 *Leda*, copy from *Leonardo*. 435 *Marco da Oggionno*, Christ blessing. 433 *Lor. di Credi*, Virgin and Children. 429 *Bernardino Luini*, St. Agatha (copy). 424 *Raphael*, Virgin and Child (copy).

About $\frac{1}{2}$ m. beyond the Porta del Popolo, on the high road to Viterbo, is a fountain with a granite basin on the rt., from which a lane leads up to the **Villa Giulia**, built for Julius III by *Vignola* in 1550. Here is a MUSEUM OF ETRUSCAN (AND GREEK—IMPORTED) ANTIQUITIES discovered in various Tombs at Cervetri, Nance, Falerii, and other ancient sites. Terracotta decorations from temples at Falerii, Conca, etc. (Adm., 1 fr.)

In a room on the rt. of the entrance is a fine Etruscan sarcophagus, with figures of a man and wife, in terra-cotta. In the opposite room, a coffin, hollowed out of the trunk of a tree, and still containing remains of a skeleton from Gabii, with archaic pottery. Beyond the court on the rt. is a model of an Etruscan Temple the remains of which were found near Alatri. At the end is an open-air bath and a fountain, reached by descending flights of steps.

On the first floor are bronzes, trinkets, pottery, ornaments in gold, black vases, a set of teeth with gold fillings, shields, and various articles found in tombs. Many of the Greek vases are extremely beautiful. From the Villa a road ascends through the *Arco Oscuro*, a short tunnel, and afterwards descends to the (1 m.) *Acquacetosa*, a mineral spring, crossing the *Viale dei Parioli* (see below).

Returning to the fountain, and continuing along the road, by which a tramway runs to Ponte Milvio, a pleasant drive may be taken by the *Viale dei Parioli*, which after $\frac{1}{4}$ m. turns off on the rt. Winding at the foot of the *Monti Parioli*, it re-

enters Rome after about 3 m. at the *Ponte Salaria* (p. 239).

The **Ponte Molle**, or more correctly *Ponte Milvio*, nearly 2 m. from the Porta del Popolo, was rebuilt upon the foundations of the ancient *Pons Milvius* in 1815. From hence it was that the body of Maxentius was thrown into the river, after his defeat by Constantine.

Beyond the Ponte Molle the road divides. In a straight direction the *Via Cassia* ascends, passing after 3 m. the so-called *Tomb of Nero*, a sarcophagus with an inscription of the 2nd cent. A.D. The *Via Flaminia* (followed by the electric tram to *Civita Castellana*), turning to the rt. from the bridge, passes near the *Tor di Quinto*, a ruined tower overlooking one of the *Race-courses* of Modern Rome. 4 m. from the bridge, at the *Casale di Prima Porta*, is the **Villa of Livia**, with a room containing beautiful Roman wall-paintings. A mile short of the Villa is a bridge, crossing the Tiber to *Castel Giubileo* (Route 73), the ancient *Fidenae*, from whence the pedestrian may return to Rome by the (3 m.) *Ponte Salaria* in 2 hrs., or take the train at *Settebagni*, a station on the Florence line (Route 73). On the *Via Flaminia*, near Prima Porta, was the old Roman station AD SAXA RUBRA, between which and the river lay the plain where Constantine defeated Maxentius in A.D. 312.

Near the rt. bank of the Tiber, 15 min. S.W. of the bridge, is the **Villa Madama**, designed by *Raphael*, but erected by *Giulio Romano*, and adorned with beautiful decorative paintings by the latter master, and with stucco reliefs by *Giov. da Udine*. (Open only on Saturdays; all day.)

XIII. The Corso.

The VIA DEL CORSO, recently renamed Corso Umberto Primo, which extends in a straight line for

about a mile from the Piazza del Popolo to the Piazza Venezia, is the principal thoroughfare of modern Rome, and is practically identical with the old Flaminian Way. It derives its name from the races which used to be held here during the Carnival. It is noteworthy for the number of its balconies.

No. 18 on the left was once inhabited by Goethe. Further on is the Augustinian Church of *Gesù e Maria*. Nearly opposite is the Church, with hospital attached, of S. GIACOMO DEGL' INCURABILI.

At No. 16 in the *Via di San Giacomo*, on the rt., is the studio of Canova, with fragments of sculpture built into its walls, and marked by a tablet. Behind No. 57, *Via de' Pontifici*, is the MAUSOLEUM OF AUGUSTUS, in which most of the Emperors, down to Nerva, were interred. The upper part of it is now a large concert hall (*Augusteum*) belonging to the municipality (excellent classical concerts in winter and spring: secure tickets in advance). Some of the ancient walling may be seen in the court and in the interior.

Further on in the Corso is the CHURCH OF S. CARLO, the national church of the Lombards (1612). Over the high altar is a picture of S. Carlo Borromeo, by *Carlo Maratta*.

The Via Fontanella turns off to the rt., opposite the Via Condotti and leads to the *Piazza Borghese*, one side of which is occupied by the magnificent PALAZZO BORGHESE, begun in 1590 under Pope Paul v. The Palace is one of the most splendid in Rome, and the inner court is surrounded with a fine double arcade. The ground floor, which once contained the celebrated Picture Gallery, now at the Villa Borghese (p. 263), is occupied by a dealer in antiquities, and several of his rooms are worth inspection.

The PALAZZO RUSPOLI, formerly Caetani (1586), at the corner of the Via Fontanella and the Corso,

has a fine white marble staircase. Nearly opposite is the PALAZZO BERNINI, with an inscription on a statue in the vestibule referring to the slanders from which the sculptor had suffered.

On the rt. are the Piazza and Church of S. LORENZO IN LUCINA. In the portico at the foot of one of the pillars is the figure of a lion fondling a man. The interior contains the tomb of Poussin (2nd pillar to the rt.). Above the high altar-piece is a Crucifixion by *Guido Reni*. Between the Church and the Corso is the PAL. FIANO, under which has been excavated the *Ara Pacis*, raised by Augustus in B.C. 9 (see p. 240).

The *Via delle Convertite*, a little further in the Corso, on the left leads to S. SILVESTRO IN CAPITE, said to possess a piece of the head of St. John the Baptist. This is the church of the English Roman Catholics. The convent adjoining, in which Vittoria Colonna, the friend of Michel Angelo, once resided, is now occupied by the POST OFFICE. In the Piazza is a statue of Metastasio. Opposite the Post Office is the English Church of the *Holy Trinity*.

No. 11 in the *Via di Mercede*, the continuation of this street, was the house of Bernini. Here, also, Sir Walter Scott resided during his visit to Italy in the last year of his life (1832).

The *Piazza Colonna*, an important business centre and a favourite haunt of loungers, takes its name from the COLUMN OF MARCUS AURELIUS, bearing reliefs of that Emperor's wars. The shaft is formed of twenty-eight blocks of marble, and resembles the Column of Trajan (p. 224), of which it is, to some extent, an inferior reproduction. "The most remarkable piece in Antonine's Pillar," says Addison, "is the figure of Jupiter Pluvius sending down rain on the fainting army of M. Aurelius, and thunderbolts on his enemies, which is the greatest confirmation possible

of the story of the Christian Legion, and will be a standing evidence for it, when any passage in an old author may be supposed to be forged." This relief, on the W. side of the column, is very difficult to see. At the corner of the square is the PALAZZO CHIGI (1526), containing a collection of pictures, not open to the public. The beautiful fluted Columns on the W. side of the Piazza were brought from Veii.

Adjoining the Piazza Colonna is the Piazza di Monte Citorio, containing an Obelisk which was brought from Heliopolis by Augustus. Here is the CHAMBER OF DEPUTIES (Italian House of Commons), which is now being rebuilt. On the site have been found two imperial *Ustrina* (enclosures for the cremation of bodies), one in 1705, the other recently.

Further up the Corso the *Via di Pietra* leads to the Piazza di Pietra, on one side of which may be seen the eleven remaining columns and part of the wall of the TEMPLE OF HADRIAN, now forming part of the Bourse (see pp. 145, 220, for reliefs from this temple. Others are preserved in the Palazzo Odescalchi (inaccessible)).

Opposite the *Via di Pietra* the *Via delle Muratte* leads to the FOUNTAIN OF TREVI, erected in 1735, with a figure of Neptune in the centre. It is supplied by the *Aqua Virgo* (p. 197). *Trevi* is a corruption of *Trivio*, from the three outlets by which the water flowed from the original fountain of 1453. "Tradition goes that a parting draught at the Fountain of Trevi ensures a traveller's return to Rome, whatever obstacles and improbabilities may seem to beset him" (Hawthorne).

Opposite is the Church of SS. VINCENZO and ANASTASIO (17th cent.) by *M. Lunghi* the younger.

On the left of the Corso, further on, is the PALAZZO SCIARRA COLONNA, once celebrated for its collection of pictures, now dispersed. Here formerly was the

famous Violin-Player, by *Raphael*. Opposite are the handsome buildings of the SAVINGS BANK (*Cassa di Risparmio*).

Opposite is the Servite Church and Convent of *S. Marcello*. The *Via della Caravita* leads to the 17th cent. Church of *S. IGNAZIO*, containing the shrine of the popular saint, Luigi Gonzaga. The paintings on the ceiling and apse are by Father Pozzi, a Jesuit, remarkable for his skill in perspective. A sphere on the roof of the Church, regulated from the Observatory (p. 269), gives the signal for the firing of a gun from the Janiculum, every day at noon. Adjoining is the Jesuit COLLEGIO ROMANO, erected under Gregory XIII at the end of the 16th cent. (see below).

A few yds. further on the rt. is *S. MARIA IN VIA LATA*, built over a church of the 8th cent., and rebuilt in 1662. It has a handsome front by *Pietro da Cortona*. Beneath the church are shown two very interesting chambers, said to belong to the house where St. Paul lodged when in Rome. The substructure here and under the adjacent Palace show traces of ancient walls, attributed to the *Septa Julia*, or covered arcades, built by Augustus, and named in honour of Julius Caesar.

Adjoining this church is the Palazzo Doria, the largest and one of the finest princely mansions in Rome, with a pretentious and poor front towards the Corso, by *Valvasori* (1690). The front towards the Collegio Romano is a far better work, by *Pietro da Cortona*. On this side, in the corner, is the entrance to the PICTURE GALLERY, a collection of great interest, second only to that of the Villa Borghese.

ROOM II.—39 *Poussin*, Landscapes. GALLERY (1st Division)—70 *Guercino*, Baptist. 71, 72, 76, 88 *C. Lorraine*, Landscapes. 74, etc. *Caracci*, Scenes from the Life of the Virgin.

CABINET—118 *Velasquez*, Pope Innocent x.

ROOM III. (reached from the 2nd Division of the Gallery)—120 *Mazzolino*, Massacre of the Innocents; 128 Christ and the Money Changers; 137 Entombment. 126 *Rondinello*, Madonna and Saints.

ROOM IV.—153 *Raphael*, Portrait (copy). 159, 163 *Rondinello*, Madonnas. 170 *Dosso Dossi*, Portrait.

ROOMS V. VI.—Dutch Pictures. 189 *Van Dyck*, Portrait.

GALLERY (3rd Division)—277 *P. Bordone*, Mars and Venus. 287 *Sassoferrato*, Holy Family. 290 *L. Lotto*, S. Jerome. 296 *Rembrandt*, Shepherd. 299 *Poussin*, Copy of the Nozze Aldobrandini (p. 258). 303 *Ribera*, S. Jerome.

LARGE HALL — 338, 340, 367 *Poussin*, Landscapes. 339, 341, 345, 346 *F. van Bloemen*, Landscapes. 350 *P. da Cortona*, Sacrifice of Noah. 366 *Titian* (?), Allegorical work.

GALLERY (4th Division) — 376 *Sassoferrato*, Madonna. 382 *Titian* (?), Holy Family; 386 *Titian*, Portrait; 388 Herodias' daughter. 387 *Correggio* (?), Triumph of Virtue. 403 *Raphael*, Bartolo and Baldo. 411 *Dosso Dossi*, Dido.

The large **Collegio Romano** contains on the ground floor a public LIBRARY, now incorporated with other collections from suppressed convents under the name of

BIBLIOTECA VITTORIO EMANUELE (nearly 800,000 vols.). On the first floor is the

Museo Kircheriano, founded in the 17th cent. by the Jesuit Athanasius Kircher. Various ethnographical and prehistoric collections have been added to the Museum. Entrance to both Library and Museum at No. 27 in the narrow street opposite the side door of the exit from the Doria Picture Gallery. (Adm. to the Library, free; to the Museum, 10 to 3, 1 fr.)

The ethnographical collection, occupying the greater part of the Museum, comprises objects from the Arctic Regions, South Sea Islands,

African Lakes, and Abyssinia. Explanatory labels are attached to the cases.

The prehistoric collection affords the most complete survey of early Italian antiquities that can be had, and is constantly increasing: the objects from the various stone, bronze, and iron age sites in Italy are admirably arranged both in chronological and local order. Several skeletons are exhibited here as they were found. We may note the hut-urns from the pre-Etruscan necropolis of Veii. There are also some specimens from foreign countries for comparison.

At the end of the corridor is the TREASURE OF PRAENESTE, found in the *Tomba Bernardini* at Palestrina in 1876, and probably dating from the 7th cent. B.C. It consists of objects in gold, silver, bronze, glass, ivory, and iron. A gold fringe, a set of ivories with Phoenician reliefs, and a bronze tripod with figures of men and animals, are specially remarkable.

In the SALA CRISTIANA is a collection of EARLY CHRISTIAN ANTIQUITIES, comprising enamels, carvings in ivory, inscriptions from the Catacombs, and small objects of devotion. Bronze lamp; above it on the wall, a figure of Christ on blue enamelled metal. The terra-cotta hand-lamps are noteworthy. Under glass in the 2nd room is a fragment of stucco wall from the so-called Paedagogium on the Palatine (p. 216), with a roughly scratched caricature, supposed doubtfully to represent the Crucifixion. It consists of a figure with an ass's head on a cross, another figure in the attitude of prayer, and the words ΑΛΞΑΜΕΝΟΣ ΣΕΒΕΤΕ ΘΕΟΝ (Alexamenos adores his God). Reliefs of Sarcophagi from Jewish cemeteries.

In the last room by the exit is the celebrated CISTA FIGORONI, a toilet-casket with figures on the lid, and engraved with the story of the Argonauts. Among the other ancient bronzes in this extremely in-

teresting series is a fine chair, inlaid with silver.

The **Observatory** of the Collegio Romano, formerly under the direction of the celebrated Father Secchi, is courteously shown to visitors who are provided with an introduction.

The last mansion on the rt. in the Corso is the *Palazzo Buonaparte*, where Napoleon's mother, the Princess Letitia, died in 1836. Here opens on the rt. the *Piazza Venezia*, the starting-point of an admirable system of electric tramways. On the W. side stands the PALAZZO VENEZIA, begun by Pope Paul II about 1455, and now the residence of the Austrian Ambassador to the Vatican. The *Palazzetto*, attached to it, and the *Palazzo Torlonia*, nearly opposite, have been removed in the widening of the square, to form an approach to the new monument of Victor Emmanuel on the hill of the Aracoeli (p. 223), and a new palace, in imitation of the *Palazzo Venezia*, has replaced it. The narrow *Ripresa dei Barberi*, leading out of the *Piazza Venezia*, now superseded by the widened thoroughfare, took its name from the Barbary horses which ran through the Corso during the Carnival races, and were stopped at this point. On the left in the *Via Marforio* (*Forum Martis*), the continuation of this street, was the TOMB OF BIBULUS, a late Republican structure, with an inscription.

The *Via di S. Marco* leads behind the *Palazzo Venezia* to the CHURCH OF S. MARCO, said to date from the time of Constantine, and rebuilt in 833. In its present form it dates from 1744, though the fine vestibule and coffered ceiling are good Renaissance works of 1465. The raised choir has a Cosmatesque pavement and some rudely executed mosaics of 844. There is a good picture of Pope Marcus by *Carlo Crivelli* at the end of the rt. aisle. In the 2nd chapel on the left is a marble relief by *Antonio da Este*,

and in the Sacristy an altarpiece by *Mino da Fiesole*.

Outside the Church is the *Madama Lucrezia*, a fragment of a statue supposed to represent a priestess of Isis, which formerly exchanged witticisms with the Abbate Luigi at the Pal. Vidoni (p. 275). Here the *Palazzetto* (see above) is to be reconstructed.

From the *Piazza Venezia* the broad *Via Nazionale* ascends gradually towards the E. On the rt. is the *Palazzo Valentini*, now the *Prefettura*. Opposite, on the left, a long Piazza leads to the Church of the **Santi Apostoli**, built in 1702, on the site of an older church dedicated to SS. Philip and James. In the Choir are two fine monuments to Cardinals of the Riario family (1474–1520), and on the left the tomb of Clement XIV by *Canova*. The apse was decorated with a fine fresco by *Melozzo da Forlì*, the centrepiece of which is in the Quirinal Palace (p. 237), while other parts are in the Sacristy of S. Peter's (p. 247). Michel Angelo was originally buried in this church, and there is a recumbent effigy of the artist in the cloister. Adjacent is the

PALAZZO COLONNA, entrance from the *Via Pilotta*, No. 17, on the other side of the building. The garden of the Palace lies to the E. of this street, and is connected with the building by three arches.

The Palace was begun by Pope Martin V (Colonna) about 1417, and rebuilt in 1620. The decorations and ceiling-paintings of the rooms shown to the public are worthy of note.

Room I.—24 *Lotto*, Portrait of Cardinal Colonna. 23 *Muziano*, Portrait of Vittoria Colonna, the friend of Michel Angelo. 22 *Novelli*, Portrait of Marcantonio Colonna. 17 *Tintoretto*, Narcissus. 15 *Palma Vecchio*, Madonna. 14 *School of Ghirlandajo*, Rape of the Sabines. 13 *Novelli*, Isabella, wife of Marcantonio Colonna, with her son. 12 *Bonifazio* (not *Titian*), Virgin

and Child, with saints. 10 *Van Dyck*, Portrait of Lucretia, wife of Filippo Colonna. 9 *Bronzino*, Venus and Cupid. 8 *Hieronymus Bosch* (not Cranach), Temptation of St. Anthony. 6 *Tintoretto*, Adoration of the Holy Spirit.

In the centre is a red marble spiral column with battle scenes in relief (the heraldic bearings of the family).

II. Gallery, with ceiling-painting of the battle of Lepanto (1571). Mirrors from Venice, painted by *Mario dei Fiori* and *Carlo Maratta*. *Salvator Rosa*, John the Baptist. 30 *Tintoretto*, Two Monks. 31 *Poussin*, Two Shepherdesses. 35 School of *Van Dyck*, Carlo Colonna. *Guercino*, Martyrdom of S. Emerentia. 39 *Niccolò da Foligno*, Madonna delivering a Child from a Demon. *Rubens*, Assumption, in his early careful style. *Spagnoletto*, St. Jerome. 49 *Sustermans*, Federico Colonna. *Bronzino*, Christ in Hades.

III contains landscapes in water colour, by *Gaspar Poussin*, of great celebrity and beauty.

IV. 90 *Paolo Veronese*, Portrait. 94, 95, 113 *Tintoretto*, Portraits. *Bassano*, Ecce Homo. 104 *Giovanni Bellini*, St. Bernard. 107 *Titian*, Portrait (not Onofrio Panvinio). 111 *Albani*, Rape of Europa. 112 *Spagna*, St. Jerome. 115 *Annibale Caracci*, Caricature. 92, 16 *Paris Bordone*, Madonna, with Saints. 118 *Holbein* (?), Portrait of Lorenzo Colonna.

V. Throne-room (set apart, as usual in princely Roman houses, to receive the Pope), with tapestry, fine old carpet, and lustres of rock-crystal.

VI. 120, 123 *Mabuse* (?), Seven Sorrows and Seven Joys of the Virgin. 122 *Parmeggianino*, Holy Family. 130 *Stefano da Zevio* (not Gentile da Fabriano), Madonna. 132 *Giulio Romano*, Madonna. 133 *Melozzo da Forlì* (?), St. James. 135 *Giov. Santi* (father of Raphael), Portrait of a Child. *Luini*, Holy Family. 140 *Botticelli* (?), Madonna.

Pietro da Cortona, Ascension (in which are introduced some members of the Colonna family emerging from their tombs).

XIV. The Campus Martius.

The *Via di Ripetta* runs due S. from the Piazza del Popolo and reaches the left bank of the Tiber at the PONTE DI RIPETTA. From this bridge the *Lungo Tevere* skirts the Tiber to the *Ponte Umberto* and *Ponte S. Angelo*.

The *Via di Ripetta* ends a short distance further in the Piazza Nicosia. Its prolongation is the *Via della Scrofa*. From this street the *Via dei Portoghesi* turns off on the rt., passing immediately on the rt. the Church of *S. Antonio*, belonging to the Portuguese. The interior is richly adorned with marbles. Opposite is the *Ministry of Marine*, with some interesting tombs in its court, belonging to S. Agostino. High up in front is seen the little shrine on the TORRE DELLA SCIMMIA, known as "Hilda's Tower" (see Hawthorne's "Transformation"). Round the corner on the left is the Church of S. AGOSTINO, a well-known centre of popular devotion, containing a Madonna by *Sansovino*, surrounded by votive offerings. On a pilaster to the left is a fresco of Isaiah and two angel boys by *Raphael*.

Regaining the *Via della Scrofa*, we next reach the Church of S. LUIGI DEI FRANCESI, with a front by *Giac. della Porta*. It is the National Church of the French, and contains a monument erected by Pius IX to the French soldiers who fell during the siege of Rome in 1849. The 2nd chapel on the rt. has frescoes from the life of St. Cecilia by *Domenichino*. On the 1st pillar to the rt. is the monument of Claude Lorrain.

Opposite is the PALAZZO MADAMA, named from the Duchess Margaret of Parma, daughter of Charles V and Vice-Regent of the Nether-

lands, who once lived in it. It is now the *Palazzo del Senato*. Close by to the S. is the **Università della Sapienza** (by *Giacomo della Porta*), founded at the end of the 13th cent., and including the Chapel of *S. Ivo*, with a fantastic twisted spire. Here is established the *Biblioteca Alessandrina*, and a Museum of Mineralogy and Geology. At the back of the University is the *Piazza S. Eustachio* (the Church was completely modernised in the 18th cent.), from which we pass to the *Piazza del Pantheon*.

The PANTHEON was erected by Marcus Agrippa (B.C. 27), as recorded in the inscription on the frieze of the portico, and dedicated to the gods of the Julian line particularly, and to the other gods in general—hence its title. The temple was, however, destroyed by fire in the time of Trajan, except the entablature, capitals, and possibly the granite columns, and the entire rotunda was rebuilt by Hadrian. It is 142 ft. in diameter and 142 ft. high. The opening in the roof, 27 ft. in diameter, is the only source from which the building obtains any light; but the effect is marvellously fine. The marble decoration of the interior is antique, and so are the bronze doors. The bronze tiles of the roof were removed by the Byzantine Emperor Constantius II. in 663 A.D.: while the bronze girders of the roof of the portico were removed by Urban VIII and used for cannon for Castel S. Angelo. It was dedicated as a church, under the title of *S. Maria ad Martyres*, by Boniface IV.

The TOMB OF RAPHAEL is by the 3rd altar to the left, with an epitaph by Cardinal Bembo. The statue of the Madonna on the altar is by *Lorenzetto*. To the rt. of the altar is the epitaph of Maria Bibbiena, betrothed to Raphael.

To the rt. of the high altar opposite Raphael's tomb is the TOMB OF VICTOR EMMANUEL, usually covered with wreaths. Here also is buried the late King Um-

berto I, assassinated at Monza on July 31, 1900. The church also contains the tombs of Pierino del Vaga, Zuccherro, Annibale Caracci, and other noted artists. At the back of the Pantheon, but unconnected with it, are extensive remains of *Agrippa's Baths*, to which belongs also the neighbouring *Arco della Ciambella*.

Behind the Pantheon is the *Piazza della Minerva*, with a small ancient obelisk in its centre, placed on an elephant's back by Bernini; from the Temple of Isis which lay E. of the church (cf. p. 239). On the E. side stands the Church of S. MARIA SOPRA MINERVA, the only ancient Gothic church in Rome. It was built on the site of a Temple of Minerva, by the architect of S. Maria Novella at Florence, about 1285, and belongs to the Dominican Order. In the adjoining convent, now containing the offices of the Minister of Education, Galileo was tried on June 22nd, 1633, for insisting that the earth moved round the sun.

Here is the Biblioteca Casanatense (entered, however, from the other side) and in the court are fine Renaissance tombs.

In the left aisle is the tomb of Francesco Tornabuoni (1480), by *Mino da Fiesole*. The 3rd chapel contains a statue of St. Sebastian, and in the 1st chapel is the tomb of Cardinal Tibaldi by *Dalmata* and *Bregno*. In the 3rd chapel are a statue of S. Sebastian and a relief of the Madonna by *Marini*.

In the left transept is the Chapel of S. Domenico, with eight black columns.

Beneath the high altar is the tomb of St. Catharine of Siena. On the left of the altar is a celebrated statue of Christ by *Michel Angelo*.

On the wall of the side entrance to the left of the choir is the tombstone of Fra Angelico da Fiesole, who died in the neighbouring convent in 1455, with an epitaph by Pope Nicholas V.

The rt. transept contains the

Caraffa Chapel, with the monument of Pope Paul IV (1559), the supporter of the Inquisition. It is dedicated to St. Thomas Aquinas, and contains frescoes by *Filippino Lippi*. On the roof are the four Sibyls by *Raffaellino del Garbo*.

In the 4th chapel on the rt. is the Annunciation, *Antoniazio Romano* (about 1460). Near the 3rd chapel is the tomb of J. Alberino (1496) with a good relief from an ancient sarcophagus.

The Vicolo dei Cestari leads S. from the Piazza to the *Corso Vittorio Emanuele*, a wide modern street traversing the centre of mediaeval Rome, the city that grew up under the rule of the Popes on the ancient Campus Martius.

Turning to the left, in front of us stands the Church of the *Gesù*, built for the Jesuits in 1568, and richly adorned with marbles. In the left transept is the altar of St. Ignatius, with the relics of the saint in a tomb of gilt bronze. The globe above this altar is formed of lapis lazuli, not all in one piece, as persistently asserted.

Opposite is the fine *Palazzo Altieri* (1670). From this point the Via del Plebiscito runs E. to the Piazza Venezia. Returning along the Corso towards the W., the Via di Tor Argentina on the left leads to a small planted Piazza, adorned with a statue of the statesman *Benedetto Cairoli*. On the N. side is the Church of S. CARLO A' CATINARI (1612), dedicated to S. Carlo Borromeo, with a cupola painted by *Domenichino*.

The *Via de' Falegnami*, to the left, leads to the *Piazza Tartaruga*, so called from the elegant fountain, with four boys and tortoises, designed by *Taddeo Landini* (1585). On the left is the PALAZZO MATEI. In the arcades and in the court may be seen a large number of ancient reliefs, built into the walls.

Close by is the Church of S. CATARINA DEI FUNARI (ropemakers), who carried on their trade in the

Middle Ages in the ruins of the Circus Flaminius), from which the *Via de' Funari* leads to the *Piazza Campitelli* and Church of S. MARIA, with a curious and effective treatment of columns. The *Via Montanara* leads hence to the *Piazza Montanara*, where country people come to be hired as labourers, and to do their marketing.

On one side of the Piazza are the huge remains of the THEATRE OF MARCELLUS, erected by Augustus. It fell into ruins during the Middle Ages, and upon it the Savelli family built a palace, which afterwards passed to the Orsini, and was occupied by the historian Niebuhr, when Prussian Ambassador in Rome (1816-1823).

The Church of S. NICOLA IN CARCERE is built over the remains of three ancient temples, which may be inspected (50 c.). Here is laid the scene of the legend of the CARITAS ROMANA.

Close by in the *Via della Pescheria* is the PORTICUS OF OCTAVIA, built by Augustus (B.C. 11), and restored A.D. 202. Within the ruins is the Church of S. ANGELO IN PESCHERIA (fish-market), where the Jews of the Ghetto were periodically driven to hear a sermon. Here Rienzi (1347) called together the citizens of Rome to re-establish "the good estate."

The *Via della Pescheria* leads into the *Via del Pianto*, or "street of weeping," forming the northern boundary of the old GHETTO, now destroyed. A turning on the left leads to the PALAZZO CENCI, the home of Beatrice Cenci, who was executed with her mother for the murder of her father, Francesco Cenci, in 1599. From the S.E. corner of the open space where the Ghetto formerly stood, the Ponte Quattro Capi leads to the **Island of the Tiber**, on which is the Church of S. BARTOLOMEO, containing ancient columns, and said to occupy the site of a Temple to Aesculapius. In the apse are remains of an early mosaic, and at the entrance to

the choir is a *puteal* (well-mouth) with 12th cent. sculptures. In the garden of the convent may be seen some remains of an embankment wall in travertine, by means of which the island was made to display the outline of a ship. Close by is a *Morgue*.

From the island the PONTE CESTIO, originally built by Lucius Cestius (B.C. 46), and lately reconstructed, crosses the river to the Trastevere.

From the Piazza Benedetto Cairoli the *Via de' Giubbonari* leads to the *Piazza del Campo di Fiori*. On the left is a street leading to the *Piazza Pellegrini* and the MONTE DI PIETA', or pawn office. On the rt. the PALAZZO PIO, or RIGHETTI, under which are some remains of the THEATRE OF POMPEY.

The CAMPO DI FIORI is famous for its "Rummage Sale," which takes place every Wednesday. A vegetable market is also held here. This used to be the scene of the *Auto-da-Fé*, where Jews and other heretics were burnt alive. Here Giordano Bruno suffered, on the spot where his bronze statue now stands.

South of the Campo di Fiori a short street leads to the PALAZZO FARNESE, begun by *Ant. da Sangallo*, continued by *Michel Angelo*, and completed by *Giac. della Porta*. It contains celebrated frescoes by the *Caracci*, only shown on special introduction. This magnificent palace is built of travertine taken from the Colosseum and the Theatre of Marcellus. After the flight of the late king and court from Naples, it became their residence, and is now occupied by the French Ambassador and the French School.

In the adjoining *Piazza Capo di Ferro* is the PALAZZO SPADA. Here is a colossal statue of Pompey, supposed to be the one at the foot of which Julius Caesar was murdered, and a series of eight bas reliefs found at S. Agnese in 1620 (cf. p. 220). Here is the seat of

the Consiglio di Stato. The façade and court have fine Renaissance stucco decorations by *Mazzoni*.

Between these two palaces the *Via del Mascherone* leads into the *Via Giulia*, where is a fountain with a grotesque mouth, which gives its name to the street. Here may be seen the front of the Palazzo Farnese towards the river. Further on, beyond an archway which communicates with a garden, a short street on the left leads to the little Church of *S. Eligio degli Orefici*, designed for the goldsmiths by *Raphael* in 1509. A turning on the rt. brings us into the *Via del Monserrato*, where is the *English College* and Church of *S. Tommaso degl' Inglesi*, dedicated to St. Thomas à Becket. It has several portraits of English cardinals, and some interesting monuments.

At the end of the long *Via Giulia* is *S. GIOVANNI DE' FIORENTINI*, the National Church of the Florentines, designed by *Jacopo Sansovino*. From this point an iron bridge crosses the river to the PALAZZO SALVIATI.

Returning along the Corso from the river, on the left is the CHIESA NUOVA, built in the 16th cent. by *S. Filippo Neri* for his Order of the Oratorians, with the shrine of the saint in the left transept, and three fine paintings by *Rubens* at the high altar. In the adjoining convent are relics of *S. Filippo*. In front of this church *Metastasio* as a boy used to improvise verses.

Further on to the rt. is the Palazzo della Cancelleria (1489), designed by *Bramante* (?), and reputed one of the finest buildings of the Renaissance in Rome. Its columns were taken from the theatre and porticoes of Pompey. Within its precincts stands the Church of *S. LORENZO IN DAMASO*, containing the tomb of Count Rossi, the Papal Minister, murdered in 1848. We next reach on the rt. the small PAL. LINOTTE, a very elegant building by *Antonio da Sangallo* (?) (1515).

Nearly opposite on the left is the

PALAZZO MASSIMI ALLE COLONNE, containing a chapel dedicated to S. Filippo Neri, who is said to have restored to life one of the children of the house. The family claim descent from the Dictator Fabius Maximus, and the first printing-press in Rome was established here in 1467 by Pannartz and Schweinheim, who had been for two years at work at Subiaco (p. 302). The palace was designed by Peruzzi.

In the Piazza on the left is the Church of S. PANTALEO, the patron of physicians. Close to it is the PALAZZO BRASCHI, now belonging to the Ministry of the Interior. The street issuing out of the Piazza on the left leads to the mutilated statue called PASQUINO, really Menelaus defending the body of Patroclus, on which epigrams have been affixed since the 16th cent. bearing on topics of the day. These, though often coarse, were seldom deficient in wit or keen satire, and hence acquired so much celebrity that the term *pasquinade* has become European. The statue derived its present name from a facetious tailor, Pasquino, who, by his satirical jokes, drew people to his shop. In time, when written papers containing philippics against the powerful nobles of Rome, or satires on the Government, were affixed to this statue, which stood near his house, it was said that the spirit of Pasquino spoke. The natural love of the Roman people for wit and satire caused these spirited placards to be highly relished, and the Popes in vain endeavoured to stop the insolent sallies of Pasquino. At the time when the French were in possession of Rome, the caustic jester thus welcomed them: "The French are all robbers. . . . Not all—but *Buona parte*" (a large portion). Referring to the manner in which Urban VIII (Barberini) was robbing Rome of its ancient monuments for his new buildings, Pasquino remarked: "What the barbarians spared to do, the Barberini are doing." Replies to these

skits used to be affixed to the statue of Marforio, originally placed opposite the Mamertine Prison, now in the Capitoline Museum.

Close to the statue of Pasquino opens out the so-called CIRCO AGONALE or **Piazza Navona**, occupying the site of the Stadium of Domitian. Its three fountains are not remarkable as works of art. Here is the CHURCH OF S. AGNESE, built in 1642 on the place of the saint's martyrdom. Underneath are two chapels, formed in the vaults of the ancient Stadium, where the saint is said to have been martyred. On the left is the PALAZZO DORIA PAMPHILI; and opposite this, the Church of S. GIACOMO DEGLI SPAGNUOLI, now belonging to the French, and renamed *Sacro Cuore*. Within on the rt. is a beautiful chapel by *Antonio da Sangallo*. Behind the Piazza is **S. Maria dell' Anima**, the National Church of the Germans. The name is taken from a group over the portal representing the Virgin between two souls in purgatory. The musical services in this church are the best in Rome. Benediction every Sunday at 10.30, sung by a choir of boys.

Close by is the Church of S. MARIA DELLA PACE, built by Sixtus IV in 1487. The celebrated paintings of the Sibyls by *Raphael* are over the 1st chapel on the rt. It is a Roman custom for newly married couples to hear their first Mass in this church.

Returning to the CORSO VITTORIO EMANUELE, at its intersection by the Via di Tor Argentina, and proceeding E., we pass on the rt. the Church of S. ANDREA DELLA VALLE. At the angles of the cupola within are fine paintings of the Four Evangelists by *Domenichino*, who also painted the Scourging, and Glorification of St. Andrew, in the apse. At Christmas and Epiphany, attractive services are held in this church, and the chancel is fitted up with an interesting representation of the Nativity.

E. of this Church stands the

Palazzo Vidoni, said to have been designed by *Raphael*. On the staircase is a figure of the *Abbate Luigi*, formerly outside the palace, and used for the purpose of affixing witticisms and lampoons (p. 269).

XV. The Via Appia and the Catacombs.

From the entrance to the Palatine Hill (p. 215), the *Via S. Teodoro* leads S. in a few minutes to an opening on the left, in which stands the Church of **S. Anastasia**, an ancient building, restored and altered in 1636. Below its foundations are some structural remains of the *Circus Maximus*, which the sacristan will show to visitors.

Turning on the left, we now pass along the *Via dei Cerchi*, having the Palatine Hill with its ruins on the left, and on the rt. the site of the *CIRCUS MAXIMUS*, built by the earlier kings of Rome for chariot races, and enlarged by the Emperors. It was capable of seating 200,000 spectators. The last race was held here in A.D. 549. Within this enclosure Augustus erected the Obelisk from *Helio-polis*, which now stands in the *Piazza del Popolo*. On the site of the *Carceres*, or starting-place for chariots, the city gas-works have now been built. The marble decorations of the *Circus Maximus* supplied material for the lime-kilns of mediæval Rome during several centuries.

We follow the *Via dei Cerchi*, and after a few minutes reach the curved end of the *Circus*. To the rt. a road leads to the *Porta S. Paolo* (p. 281).

The **Via Appia** is the military road which led from the old *PORTA CAPENA* to *Capua* and *Brundisium*. It was constructed in B.C. 312 by *Appius Claudius* the Censor, was paved throughout and bordered for a considerable distance beyond the gate by the tombs of distinguished Roman families, and was joined

by another road, now the *Via S. Gregorio*, leading up to the Arch of Constantine, where it became united with the *VIA SACRA*, forming the route of the triumphal processions of victorious generals.

The exact site of the *Porta Capena* has been disputed, but it is now supposed to be indicated by some remains which are included within the area of the *Passeggiata Archeologica*, or *Zona Monumentale*, a kind of park which is being formed in this quarter of Rome.

To the rt. beyond the *Osteria* a lane ascends to the Church of **S. Balbina**, with a beautiful tomb by *Cosmas* (1295), and a relief of the Crucifixion by *Mino da Fiesole* (1460). From the roof of the tower there is a fine view. The ancient blocks here seen belong to the *Servian Wall*.

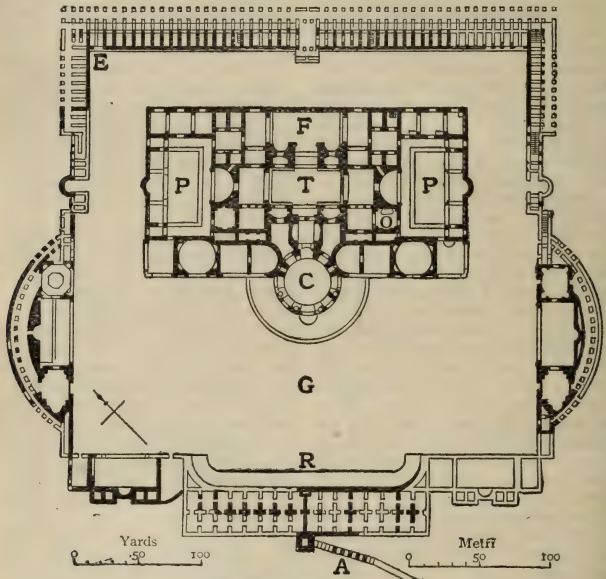
Returning to the main road, we see the *BATHS OF CARACALLA* (211–217), the most perfect of the Roman Baths left to us, consisting of a series of immense halls used for various kinds of bathing, but fulfilling at the same time many of the functions of a modern club. The building contained reading, writing, and dining rooms, as well as courts and open spaces for various athletic sports. Under the whole building run subterranean passages, partly for drainage, and partly for the use of the attendant slaves.

From the entrance (E) we reach the *frigidarium* (F), which contained cold swimming-baths. In front of us is a large central hall (T) (not the *tepidarium*), and on each side a large *palaestra* (P), open courts surrounded by colonnades. Passing through a small room, which perhaps was really the *tepidarium*, we reach the *calidarium*, or sweating-room, circular in form, with remains of marble pavement and bases of columns (C). At its N. side some steps ascend to one of the massive piers, from which a good view is obtained of the adjacent ruins.

Steps also descend to some underground passages, for the use of slaves. The large rectangular space to the S.W. served as an exercise ground, or for foot races and gymnastic sports (G). At each end of it is a semicircular recess, probably intended for some sort of game with balls. A glance at the plan will show, however, that these

mosaic floors still exist, but they are covered in the winter to preserve them from rain and frost.

From the ruins of these Baths we may form some notion of the splendid *Cella Solaris*, of which Spartian has given us such a superb description. The architects of his time, he says, were unable to explain the scientific construction of



The Baths of Caracalla.

recesses could not have been the extremities of a Stadium. On the slope beyond the enclosure are scanty remains of reservoirs (R), fed by an aqueduct (A) which passed over the Arch of Drusus (see p. 277). In the S.E. peristyle (P) have been placed some fragments of statuary and sculptured ornamentation. A room at its N.W. corner has an oval bath, about 33 ft. long. Many beautiful

its ceiling. "*Cellam Solearem architecti negant posse ullâ imitatione, quâ facta est, fieri.*" The ceiling, which was flat, is supposed to have consisted of a framing of brass lattice-work, which gave to the apartment the name of *Cella Solaris*. While the lower orders mixed in the same baths, rooms were fitted up for the more fastidious with bathing vessels of granite, porphyry, and basalt, many of

which may still be seen in the Vatican. In all there was accommodation for 1600 bathers at the same time.

The entire building, with the attached grounds and racecourse, occupied an area of 130,000 square yards. The baths, properly so called, covered an oblong rectangular space, 720 ft. long by 375 ft. wide, and were surrounded by porticoes and gardens. The Antonine aqueduct, leading from the great Claudian aqueduct over the *Arch of Drusus*, supplied the baths with water.

It was in the Baths of Caracalla that some of the finest pieces of sculpture were discovered which now adorn the various museums of Europe. Among these are the famous Torso of the Vatican, the Farnese Hercules, the Flora, the Callipygian Venus, and the group of Dirce and Amphion, known by the name of the Toro Farnese. The mosaics of the Athletes in the Lateran Museum were found here.

Returning to the Via S. Sebastiano, we pass on the rt. the interesting Church of **SS. Nereo ed Achilleo**, with an ambo, candelabrum, and mosaics. Opposite is the Dominican Church of *S. Sisto*, behind which stretches the *Semenzaio Comunale*, a Municipal Nursery Garden. [Still further, the *Via Porta Latina* turns off on the left, leading to the gateway whose name it bears, and to the Church and Oratory of *S. Giovanni*. The latter marks the spot where St. John was thrown into a caldron of boiling oil.] Opposite, but reached from the **TOMB OF THE SCIPIOS**, the custodian of which keeps the key, is the interesting *Columbarium of Pomponius Hylas*, of the Augustan period, with well-preserved paintings and stucco decorations. At the junction of the roads is the Church of **S. Cesareo**, which has a beautiful inlaid screen by *Cosmas*, and a bishop's throne.

[About half-way between these

two churches, the *Via della Ferretella* on the left leads to *S. Giovanni in Laterano*, passing on the way the *Porta Metronia*. Both this gate and the *Porta Latina* were opened in 1909.]

Further along on the left is a small building, the family Tomb of the Scipios, entered by a vaulted portico with reliefs. Within it a labyrinth of winding passages may be explored. (Adm. 50 c.)

The most interesting monument found here, and now deposited in the Vatican, is the sarcophagus of L. C. Scipio Barbatus, great-grandfather of Scipio Africanus, who was consul in the year of Rome 456. In the adjacent **VIGNA CODINI** (No. 13) are three *columbaria*, one built in A.D. 10 for the slaves of Marcella, niece of Augustus. The funeral urns were deposited in pigeon-holes, whence the Latin name.

The **ARCH OF DRUSUS** (so called, perhaps in reality an Arch of Trajan) is somewhat injured in effect by the remains of the aqueduct of Caracalla (the *Aqua Antoniniana*, a branch of the *Aqua Marcia*, which supplied his baths), which is built over it.

Next comes the **PORTA S. SEBASTIANO** or **PORTA APPIA**, standing in the wall built by Aurelian to defend Rome against the Goths, in 270–273 A.D.

On the left, 10 min. beyond the gate, is the Chapel of **DOMINE QUO VADIS**, built in memory of Christ's apparition to Peter as he was fleeing from Rome. Struck with amazement, he exclaimed, "Lord, whither goest Thou?" To which the Saviour replied, "I go to Rome to be crucified a second time," and vanished. Peter thereupon returned to the city and submitted to his fate. A copy of the footprint of our Lord is preserved in the church, the original stone being at *S. Sebastiano*. It is from this legend that the famous novel by Sienkiewicz, dealing with the

life of the early Christians in Rome, takes its name.

Opposite the Chapel, the *Via Ardeatina* diverges to the rt., passing the Basilica of *S. Petronilla* (see p. 279). The old road led to (24 m.) *Ardea*, an ancient city of Latium, now a miserable village, with well-preserved walls and interesting rock-tombs. The new road to *Ardea* quits Rome by the *Porta S. Paolo*, and passes on the left the *Abbadia delle Tre Fontane* (p. 282).

After passing the Chapel, a field road on the left leads in 15 min. to the so-called Temple of the *Deus Rediculus*, a Roman tomb in red brickwork with pretty ornamentation. Further up the valley of the *Almo* is the erroneously termed *Fountain of Egeria*, a Nymphaeum, originally covered with marble—the shrine of the brook *Almo*, which flows by it. A niche in the wall of the fountain contains a statue of the river god, and in the niches of the side walls were also statues. Beyond this is *S. Urbano*, an ancient tomb of red brick, converted into a church in the 11th cent.; very interesting frescoes and confessorio.

The road now runs between the high walls of vineyards, ascending slightly in $\frac{1}{2}$ hr. from the gate to the **Catacombs of S. Callixtus** (Adm. 1 fr.). The Catacombs, or subterranean galleries, used as burial-places by the early Christians, are supposed by some to have been disused sand-pits (*arenariae*). The belief in the Resurrection and the influence of Jewish custom led the Roman Christians to bury, rather than burn, their dead, and these recesses were called by them *COEMETERIA*, or sleeping-places. They consist of passages from 2 to 4 ft. in width, with *loculi*, or niches, on either side. Occasionally the passage opens into a small chamber, also with *loculi*.

Entering the catacombs of *S. Callixtus*, we reach the Chapel of the Popes, containing the tombs of

several early pontiffs, including the martyr saints, Fabian, Stephen I, Sixtus II, and Eutychianus, who all perished in the 3rd cent. Over the altar is the beautifully engraved inscription of Pope Damasus I (4th cent.), who did much to preserve the tombs. It closes with the words:—

“Here I, Damasus, desired to have my remains laid, but I feared to disturb the holy ashes of the saints.”

We may then enter the chambers called the TOMBS of SS. Cecilia and Eusebius. There are some remains of Christian paintings on the walls of the former, including figures of SS. Cecilia, Urban, and Cornelius, with a head of Christ. In one gallery are *cubiculi* with paintings, said to represent the sacraments. These Catacombs are now under the guardianship of Trappist monks.

A short distance beyond *S. Calixtus*, a turning on the left leads to the CATACOMB OF *PRAETEXTATUS*. It contains many interesting arabesques and paintings, some of which are not Christian, but refer to the mysteries of Mithras, the Persian sun-god.

The JEWISH CATACOMBS (Adm. 1 fr.) are on the left of the main road. They contain some curious figures and paintings, and also many interesting inscriptions, which have been put up on the walls, near the places where they were discovered.

The road now descends to the Church of *S. SEBASTIANO*, one of the seven “Pilgrim Churches” of Rome. It was originally founded by Constantine over the spot where St. Sebastian was buried. Six ancient granite columns support the portico. The first altar on the rt. contains the original of the supposed holy footprint of “Domine quo Vadis,” and many relics of St. Sebastian. Under the opposite altar is a recumbent statue of the saint, by *Giorgini*.

Under the church are the CATA-

COMBS, reached by a flight of stairs. They contain traces of human remains, but the paintings and inscriptions have been removed. Here the bodies of SS. Peter and Paul were concealed for safety during a persecution of the Christians in the 3rd cent.

[From the church, on the side next to Rome, a road leads in 15 min. to the Catacombs of *Domitilla* and **SS. Nereus and Achilleus**, in which have been discovered many inscriptions and some very early frescoes. In the centre stands the ruin of an ancient basilica dedicated to **S. Petronilla**, the traditional daughter of S. Peter. Open daily; adm. 1 fr.]

Beyond S. Sebastiano, the Via Appia passes on the left the ruins of the **Circus of Maxentius**, laid out for chariot races in the early part of the 4th cent. Its shape is oblong, the enclosure measuring about 400 yds. by 90, with a curve at the farther end. Remains of the *spina*, a longitudinal wall dividing the arena into two, may still be seen; one of the obelisks which decorated it is now in the Piazza Navona. In front of it is a large square courtyard, in the centre of which rises the round temple tomb of Maxentius' young son Romulus (*d.* 309). Proceeding along the road, we reach the circular TOMB OF **CECILIA METELLA**, the wife of Crassus. It was transformed into a fortress by the Caetani in the 13th cent., when the battlements, which crown it, were added. The tomb has a diameter of 65 ft., and is remarkable for the excellence of its workmanship, and the care with which its blocks of travertine are fitted together.

It consists of a round tower, resting on a square basement. The circular part is still cased with stone. The original entrance is buried under the soil; but an opening has been made above, by which the interior may be examined. Though the top of the roof has been broken in, enough remains to prove

it to have been of a conical shape, the walls converging internally.

The square base of this tower has long since been stripped of its stone covering. The wall of the tower itself, the interior of which is of brick, is 20 ft. thick. The cornice is decorated with festoons, and bulls' heads alternating with each other. The modern name of the tomb, "*Capo di Bove*," is derived from these decorations.

The interesting Gothic ruin of the **Cappella di S. Niccolò**, on the opposite side of the road, was attached to a fortress constructed by the Caetani family in the 13th cent., remains of which may be seen in the vicinity of the tomb.

From this point a fine view is enjoyed across the Campagna on either side of the road, the arches of the aqueduct of Claudius crossing the plain, and in the distance the ranges of the Alban and Sabine Hills. The pedestrian is recommended to walk from the Tomb of Cecilia Metella to the (6 m.) station of *Ciampino* or (7 m.) *Fratteocchie*, returning to Rome by train. The excursion may also be made by carriage. 1 m. on the rt. are the *Scavi Lugari*, an excavated Roman Villa. Beyond this the Appian Way becomes a **Street of Tombs**, and is of the highest interest. On the left is passed the *Villa Quintiliorum*, misnamed *Roma Vecchia*. *Quintilius Condianus* and *Quintilius Maximus*, to whom it belonged, were put to death by *Commodus*, who confiscated the building. Its extensive ruins are interesting, and consist of many detached buildings (some of them reservoirs), and of two large square halls, lying farther back from the road. Fronting on the road is a large nymphaeum, converted later into a mediaeval castle. Nearly opposite are some mounds, supposed to be the Tombs of the Horatii and Curiatii. Close to them is a curious *Ustrinum*, where bodies were cremated. Then follow on the left

the *Casale Rotondo*, with a cottage on its summit, and the *Tor di Selce*, a 12th cent. tower built upon an ancient tomb. Beyond this on the rt. is a recess or *exedra*, just half-way between Rome and Albano, and farther on is the round *Torre di Palombaro*. A road on the left now crosses to the *Via Appia Nova*, which may be followed to the station of (2 m.) *Frattocchie*.

The old road passes some more tombs, crosses the railway to *Cecchina*, near which are some sulphurous exhalations, and beyond the *Osteria delle Frattocchie* skirts the ruins of *Bovillae* (on the rt.). The road now ascends by the so-called *Villa of Clodius* and *Tomb of Pompey* to (14 m.) **Albano**.

XVI. The Via Ostiensis and S. Paolo fuori le Mura.

From the Piazza Bocca della Verità (p. 226), the Via Salara leads between the Aventine and the Tiber, soon changing its name to Via della Marmorata. At the point where it turns away from the river was the **Marmorata**, or Quay at which the marbles shipped from Luna and the East for the decoration of the ancient city were landed.

Above the road, the Monastery of S. Anselmo rises finely on the left. On the rt. are a number of new streets laid out at right angles. One of the last of them, the *Via Galvani*, leads to the curious mound called MONTE TESTACCIO, surmounted with a Cross (p. 227), and formed entirely of broken pottery. The fragments consist chiefly of shattered jars from Spain, and are supposed to have been deposited here by merchants trading with that country, after unpacking their goods at the neighbouring wharf or depôt. Below on the W. is the *Mattatojo*, an extensive and well-conducted slaughter-house. Near the S.E. foot of the mound is seen the gate of the **English Cemetery** (30 c.), the older portion of which,

nearest the Pyramid, is now disused. It contains, among many graves of interest to Englishmen, the tomb of Keats. On a small gravestone shadowed by cypresses is his self-chosen epitaph, "Here lies one whose name was writ in water." Next it is the grave of his devoted friend, Joseph Severn. Shelley wrote of this cemetery: "It makes me in love with death to think that one should be buried in so sweet a place."

The present cemetery extends under the old wall. Its slope is shaded with thickly planted cypresses. Here are the ashes of Shelley, with the inscription, "Cor Cordium." Beside him lies his friend, Trelawney, under a stone bearing this epitaph:

These are two friends whose lives were undivided,
So let their memory be, now they have glided
Under the grave. Let not their bones be parted,
For their two hearts in life were single hearted.

William Howitt (with his wife), Gibson the sculptor, and other well-known Englishmen are buried here.

Close to this cemetery is the **Pyramid of Caius Cestius**, an imitation on a smaller scale of the great Pyramids of Egypt. It must have been one of the last objects on which the eyes of St. Paul rested on his way to martyrdom. Dean Howson calls it, "a monument unconsciously erected by a Pagan to the memory of a martyr."

The height of the Pyramid is 116 ft., each side at the base being 98 ft. It is built of brick cased over with white marble, now blackened by age. In the interior are some paintings on the walls, consisting of five female figures, in tolerable preservation.

Caius Cestius was one of the *Epulones*, whose business it was to prepare the *Lectisternia*, or banquets for the gods, on occasion of any public calamity or rejoicing.

Possibly he is mentioned as *praetor* by Cicero in one of the Philippic Orations.

From the *Porta S. Paolo*, the ancient *PORTA OSTIENSIS*, the *Via Ostiensis* leads in $\frac{1}{2}$ hr. to the Basilica of *S. Paolo fuori le Mura*. On the left of the road, beyond the railway arch, is a small oratory with a relief over its door, commemorating the spot where St. Peter and St. Paul are believed to have taken leave of one another on the way to martyrdom.

The great Basilica of **S. Paolo fuori le Mura** marks the traditional spot where the body of St. Paul was said to have been buried by Lucina, after his martyrdom, at the *Tre Fontane* (see p. 282). It takes its origin from a small church built over the place by Constantine, and enlarged and beautified by succeeding Emperors, until a settlement of convents, churches, houses, etc., grew up round it. It was one of the five Pilgrimage Churches, to which all Christians everywhere were supposed to belong—the others being St. Peter, St. John Lateran, S. Lorenzo fuori le Mura, and S. Croce in Gerusalemme—and was formerly the most interesting basilica in Rome. In 1823 it was burned down, but almost immediately afterwards its restoration was begun, and the present church, built with the contributions of the whole Catholic world, was consecrated by Pius IX in 1854.

It seems, however, doomed to misfortune, for in 1891 almost all the stained-glass windows were destroyed by the explosion of a powder factory, and have been only partially restored. The cost of the building has already exceeded three millions sterling, and much still remains to be done to complete the original design.

The church is in the form of a basilica, and the internal decorations are exceedingly rich. The ceiling of the nave is supported by granite columns from Baveno, above which are a series of portrait-medal-

lions of the Popes, beginning with St. Peter. These portraits follow the tradition of the likenesses as preserved in the 5th cent. The *Confessio*, beneath which is the tomb of St. Paul, is decorated with red and green marble from the Peloponnesus. The altar canopy is supported by four pillars of oriental alabaster, presented by the Khedive of Egypt. Above is the Chancel Arch (often called the Triumphal Arch), a relic of the old building. It is adorned with the original mosaic (freely restored), the stern Byzantine head of Christ in the centre with SS. Paul and Peter on either side, and the Elders of the Revelation. At the E. end of the Nave are colossal statues of St. Peter and St. Paul.

The Tribune contains a 13th cent. mosaic from the older church, representing Christ surrounded by apostles and angels, with a very small figure of the donor, Pope Honorius III.

The mosaic paintings of the transepts and the medallions of the Popes were executed in the Vatican workshops. The altars of green malachite at the ends of the transepts were given by the Emperor of Russia. A fine 13th cent. paschal candelabrum in the S. transept, with reliefs of plants and animals, and scenes from the life of Christ, by *Vassallettus*, was saved from the old church. The *CAPPELLA DEL CORO* next the apse, by *Carlo Maderna*, is also a relic of the old building.

Before the Reformation the Kings of England were honorary canons of this church. The adjacent Monastery has belonged to the Benedictines since 1442.

A vestibule leading to the cloister contains some interesting old mosaics and a colossal statue of Gregory XVI. The *CLOISTERS* are exceedingly beautiful. The inscription round the frieze fixes their date as about 1220 to 1241. The walls are covered with pagan and ancient Christian inscriptions and reliefs.

The W. front of the church facing the river, preceded by a handsome square atrium supported by granite columns, is adorned with a modern mosaic representing Christ, with SS. Peter and Paul and the four great prophets, and a landscape of Bethlehem and Jerusalem, with the sheep and mystic Lamb in the foreground.

The ABBADIA DELLE TRE FONTANE is about half an hour's walk further on, along the *Via Laurentina*. This, the traditional scene of St. Paul's martyrdom, is marked by three churches, in a grove of eucalyptus trees, planted by the monks of the Abbey. The Monastery belongs to the French Trappists.

SS. Vincenzo e Anastasio was founded by Honorius I in 625, but restored and rebuilt by several subsequent Popes. It has, however, remained almost unchanged since the 12th cent. The frescoes in this church, designed by *Raphael* and executed by his pupils, are of little interest, owing to the misdirected zeal of the restorers.

S. Maria Scala Coeli is so called from the legend of St. Bernard's vision, wherein he saw sinners whom his prayers had saved ascending by a ladder to heaven. The mosaics by *Francesco Zucca*, though modern, are tasteful and effective. Underneath the church is a chapel where St. Paul is supposed to have been imprisoned before his martyrdom.

S. Paolo alle Tre Fontane contains the traditional pillar to which St. Paul was bound, the block on which he is said to have been beheaded, and the three springs which bubbled up in the three spots touched by his severed head when it was struck from the body. The old mosaic which forms the pavement was brought from Ostia.

An excellent liqueur, of which the eucalyptus plant is an ingredient, is made here by the monks, and sold to visitors. The *Via Laurentina* continues hence towards *Ardea*,

falling into the line of the ancient *Via Ardeatina* about 12 m. further on. To the rt. of the road are extensive deposits of *pozzolana*, a volcanic clay much used in commerce, and shipped from the adjacent bank of the Tiber.

XVII. Tivoli and Hadrian's Villa.

TIVOLI.

Restaurants.—*des Cascades*, just within the entrance to the Falls. *Caffè d' Italia*, at the tramway terminus.

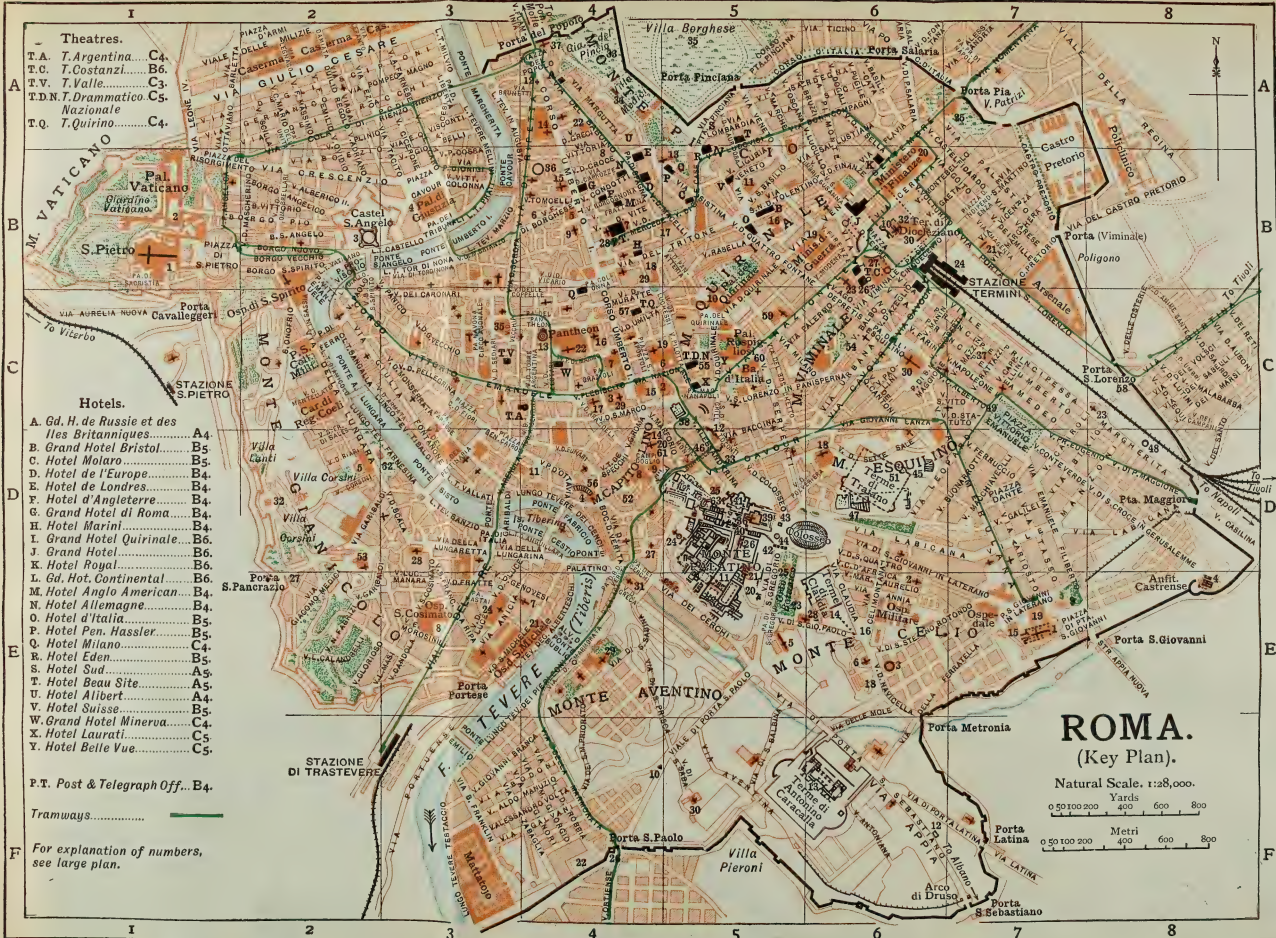
The distance from Rome is 18 m. Steam tramway, from the Porta San Lorenzo, five to eight times daily in 1½ hours; fares, 1st class, 2.50, 2nd class, 1.85; return, 3^{fr.} or 2.20.

The road is uninteresting and dusty, and driving is not recommended, but a motor may be hired. Inclusive arrangements for the visit to Tivoli and Hadrian's Villa in one day are made by the lecturers and tourist agencies (p. 203).

For the journey by railway from the Central Station, see Route 85. The tramway is more convenient for Hadrian's Villa, but luncheon must be brought from Rome. The approach to Tivoli by train is extremely beautiful, and travellers who take this route can see the Falls in the morning, lunch at a restaurant, and visit Hadrian's Villa in the afternoon.

The steam tramway starts from the station outside the *Porta S. Lorenzo*, and passes on the rt. *S. Lorenzo fuori le Mura*. At the station of (4 m.) *Ponte Mammo* the road crosses by an ancient bridge the *Anio* or *Teverone*, one of the tributaries of the Tiber, which forms the cascades at Tivoli.

At (12 m.) *Bagni* are sulphur baths, which were much used in classical times, and called *Aquae Albulae*. Close by are the travertine quarries which furnished stone for the building of Rome. Near the station of (14 m.) *Ponte Lucano*

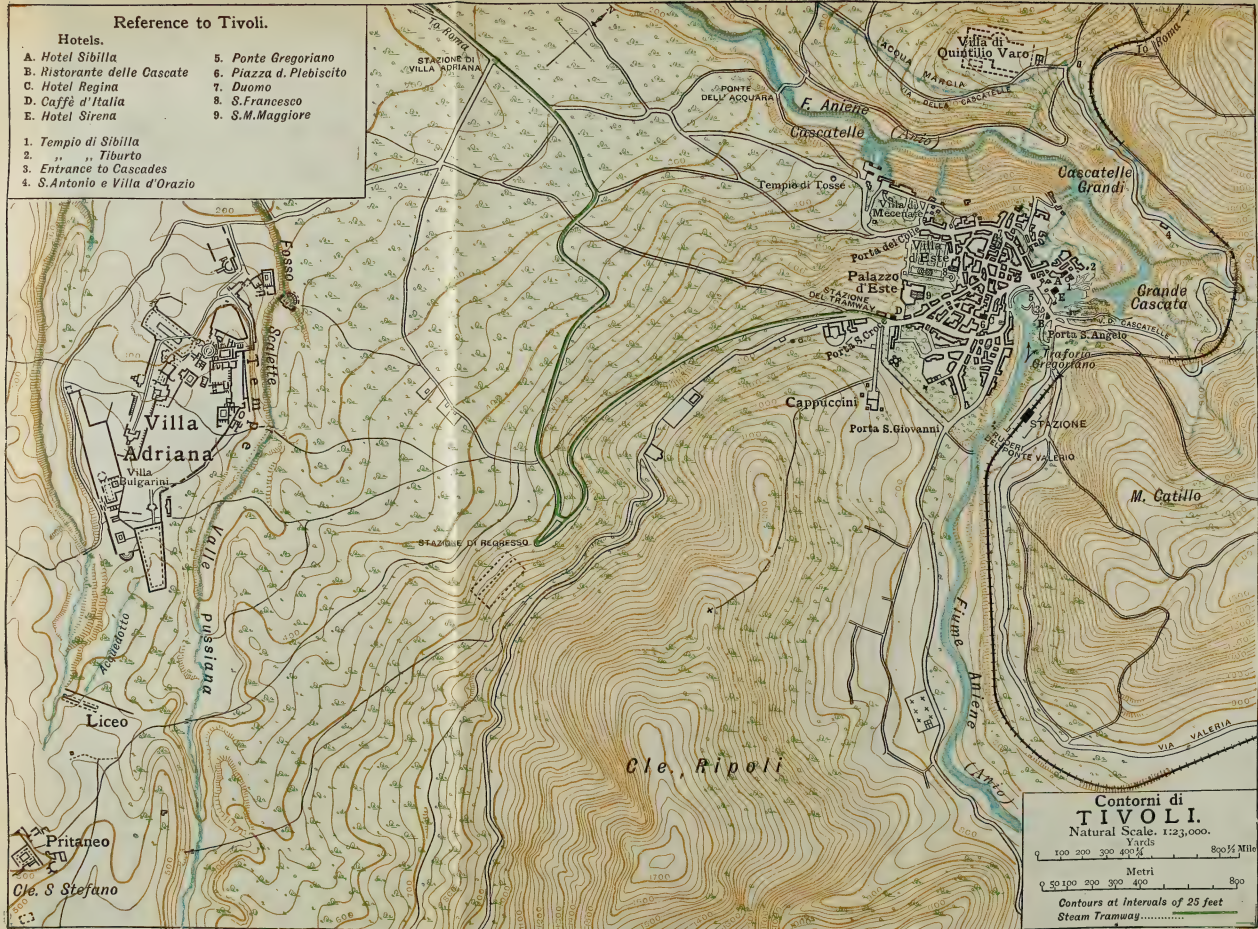


Reference to Tivoli.

Hotels.

- | | |
|-----------------------------|-------------------------|
| A. Hotel Sibilla | 5. Ponte Gregoriano |
| B. Ristorante delle Cascate | 6. Piazza d. Plebiscito |
| C. Hotel Regina | 7. Duomo |
| D. Caffè d'Italia | 8. S. Francesco |
| E. Hotel Sirena | 9. S. M. Maggiore |

1. Tempio di Sibilla
2. " " Tiburto
3. Entrance to Cascades
4. S. Antonio e Villa d'Orazio



Contorni di TIVOLI.

Natural Scale. 1:23,000.

Yards
0 100 200 300 400 500 600 700 800 900 1000

Metri
0 50 100 200 300 400 500 600 700 800 900 1000

Contours at intervals of 25 feet
Steam Tramway.....

Walker & Cockerell sc.

is the *Tomb of the Plautii*, dating from the time of the early Empire.

The little town on an isolated hill to the left is *Montecelio*, with an old castle once belonging to the Savelli.

We pass the station of (16 m.) **Villa Adriano** (see p. 284). The line now turns S.E. to the station of (17 m.) *Regresso*, from which it returns sharply, and climbs N.W. through groves of olives to the town of Tivoli, perched on a hill, overlooking the gorge of the *Anio*.

Tivoli (9500), the *Tibur* of the ancients, is thought to have existed as a colony of the Siculi before the foundation of Rome. It was subjugated (380 B.C.) by Camillus, and afterwards joined the league of Latin towns allied with Rome. Tivoli was a favourite resort for the wealthy nobles of the Augustan age. Maecenas, the patron of Virgil, Horace, Catullus, and Varus had villas here, but the sites cannot be pointed out with certainty. That of Maecenas is wrongly supposed by some to have been on the spot where the electric lighting works are now established. The cascades of Tivoli supply the power for the electric lighting and tramways of Rome.

We enter the town by the *Porta S. Croce* and drive straight through to the *Porta Gregoriana*. Here a lane runs to the **TEMPLE OF THE SIBYL**, or **TEMPLE OF VESTA**, which stands in the court of the *Albergo della Sibilla* on the edge of the ravine. It is a circular building surrounded by an open colonnade of Corinthian columns, formerly numbering 18, ten of which remain. The situation of the temple is extremely beautiful, and it commands a fine view of the Cascades. Close by is another small ruin, with four Ionic columns in front, called the **TEMPLE OF TIBURTUS**.

The *Via delle Cascatelle*, starting from the **PORTA S. ANGELO**, and crossing the bridge to the other side of the ravine, gives an excellent view of the cascades and the town.

The best point of view is near the *Convent of S. Antonio*, now a private residence. A nymphaeum and other remains discovered here in 1885, are assigned by antiquarians to the *Villa of Horace*.

Owing to an inundation in 1826, which destroyed part of the town, Pope Gregory XVI had the course of the *Anio* changed by piercing a new outlet, the *Traforo Gregoriano*, through which the waters of the river flow immediately before plunging over the rocks to form the principal cascade.

The entrance to the **WATERFALLS** is on the rt., at the E. end of the *Ponte Gregoriano* (Adm. 50 c.). The road through the gardens leads in a straight direction to the artificial tunnel of Pope Gregory (see above), after inspecting which it is best to return to the Restaurant, and follow a pathway which descends beneath the high road, and cannot be mistaken. It passes in succession a point of view overlooking the Cascades, the Grotto of the *Sirens*, and the Grotto of *Neptune*. The exit may be made at a gateway near the Temples (see above), which will be opened by children for 15 or 20 c.

The **Villa d'Este**, near the W. entrance of the town, erected for the Cardinal d'Este, still retains traces of its former splendour. It has beautiful gardens, terraces, grottoes, and fine avenues of trees. Entrance in the *Piazza S. Francesco* (50 c.). The dilapidated fountains, once decorated with stucco figures, etc., and with classical statues (now in various museums) are picturesque; and the view towards the north and over the Campagna is fine.

HADRIAN'S VILLA may be reached by carriage or tramway in $\frac{1}{2}$ hr. For pedestrians, a short cut by the old road descends from the *Porta del Colle*, or from a point beyond the tramway station, in 40 min. to the entrance (Adm. 1 fr.; free on Sundays). The former road passes at some little distance

on the rt. the so-called *Tempio della Tosse*, a round tomb in a garden.

The **Villa Adriano** was built by Hadrian about A.D. 130, after his tour in Greece and the East. In these grounds he attempted to include specimens of every type of building he had observed in his travels, making it a kind of Imperial Museum. He is said even to have introduced a representation of Tartarus. Caracalla took away several of the statues to adorn his baths. The villa was destroyed by Totila the Goth. Since then the ruins have suffered successive spoliation, till in 1871 they were acquired by the Italian Government.

A cursory view may be had of the extensive ruins in a couple of hours. The various buildings are said to have extended over a space seven miles in circumference. According to Spartian, each portion of the villa bore the name of the town or district from which it was copied. Thus, there were the Lyceum, the Academus, the Stoa, the Poikile, the Prytaneum, the Tempe, all borrowed from Greece; the Canopus and its hideous statues, copied from similar objects in Egypt. The identifications now current are often very uncertain.

Of all those various edifices nothing now remains but a mass of ruins, exhibiting all the confusion of a demolished town. They include vestiges of baths, porticoes, a library, a *palaestra*, a *hippodrome*, a menagerie, a *naumachia*, an aqueduct, theatres both Greek and Latin, temples for different rites, and extensive barracks for the soldiers on guard.

Passing from the high road between a hedge of cypress and box, we reach the custodian's house, close to which is the GREEK THEATRE (1), with the seats, orchestra, and stage still clearly visible.

The fine cypresses forming the adjacent avenue were planted by the Braschi, the owners of the villa

in the 15th cent. At its further end is the

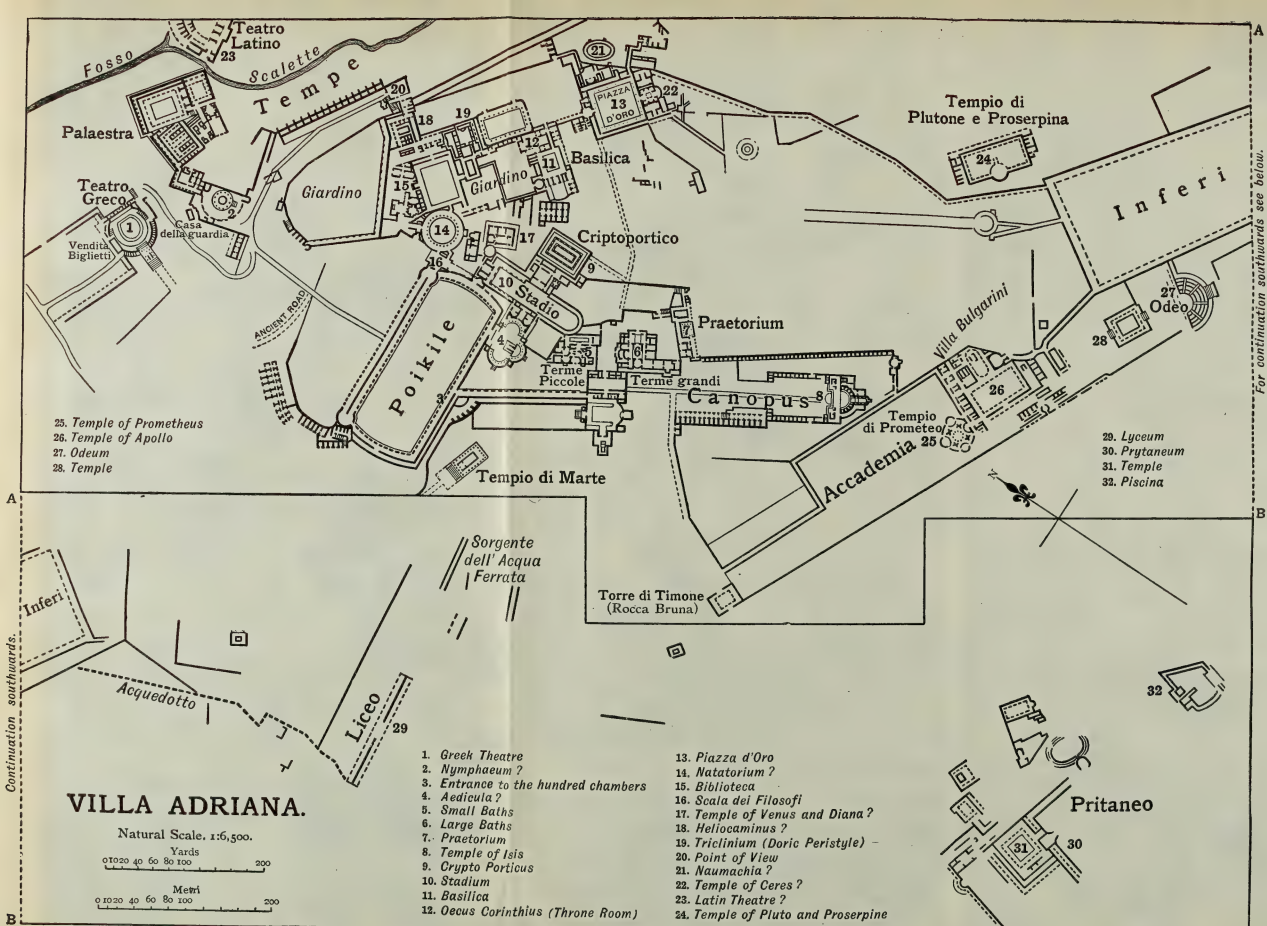
POIKILE, a huge double colonnade built of reticulated brickwork, in imitation of the STOA POIKILE at Athens. Beneath the enclosure, near the S.W. corner, are the *Cento Camerelle*, or vaulted chambers for the Imperial Guards (3).

The **SALA DEI FILOSOFI** (16), with an apse and niches for statues, adjoins the E. end of the long wall which formed the N. boundary of the Poikile. Adjacent is a circular building, surrounded by a species of moat—the so-called *Natatorium* (14)—which may have been an ornamental island. Further on is the *Library* (15), with a large courtyard, and beyond it a row of *Guest Chambers*. To the N. stretches a garden, and on the E. is a small room reached by a staircase, and affording a beautiful view over the *Vale of Tempe* (20). Returning to the Guest Chambers, we pass through a *Doric peristyle* (19) to the so-called *Giardino*. Adjoining it is a room with a semicircular recess in either end, called the OECUS CORINTHIUS, or Throne-room (12). In its N. recess is a piece of handsome pavement in *opus Alexandrinum*. The **BASILICA** (11) on the rt. has some marble pillars still standing, and the remains of mosaic pavement. From the Oecus Corinthius a straight path leads to the **PIAZZA D'ORO** (13), a court once surrounded with sixty-eight columns. Returning past the Basilica, we reach the barracks (*Quartiere dei Vigili*), S.W. of which are the long passages of the **CRYPTO-PORTICUS** (9).

We then reach the **BATHS** (5, 6), which are on an immense scale. Traces of stucco ornamentation may still be seen. Behind them are one or two small rooms with flues for heating purposes.

Close by is the **CANOPUS** or **TEMPLE OF ISIS**, imitated from the Egyptian temple of that goddess described by Strabo. Here many Egyptian remains have been found.

Few travellers extend their walk



beyond the Canopus, and a visit to the ruins S. of this point is troublesome. Several of them lie scattered in private vineyards. 300 yds. W. of the Canopus is the *Torre di Timone*, from which the so-called *Academy* stretches E. Beyond it is the *Odeum*, with remains of seats, and N. of this the *Inferi*, supposed to represent the Infernal Region. Nearly $\frac{1}{2}$ m. further on is the so-called *Lyceum*, and on a hill, at a distance of another 500 yds., the *Prytaneum*.

In returning from the Canopus, to the E. of the Poikile are the ruins of a *Stadium* (10), and some other insignificant remains.

XVIII. Frascati and Tusculum.

The ancient *Via Tusculana*, issuing from the Porta S. Giovanni, leads across the Campagna to FRASCATI, which may, however, be reached by railway from Rome in 50 min. (15 m.; fares, 2.80 and 1.95), and by electric tramway (pp. 204, 233) *via* Grottaferrata ($1\frac{1}{2}$ hr.).¹

Frascati (7000) is a favourite summer resort of the Romans. Its situation on the slope of the mountains (1056 ft.) is healthy and invigorating. The town itself is built upon an ancient villa, which belonged to the emperors; but it was unimportant until Tusculum was destroyed in 1191; its great charms are its shaded and well-

watered villas, among which are the *Villa Aldobrandini*, the property of the Borghese family, the grounds of which are adorned with cascades and forest trees; the *Villa Piccolomini*; the *Villa Ruffinella*; and the *Villa Conti*, with fine fountains and beautiful views.

A pleasant path leads up through the grounds of the *Villa Aldobrandini* (entrance for walkers from the lane leading up to the Cappuccini,² and for carriages and donkeys (driving possible up to the amphitheatre) from the Marino road) to (4 m.) **Tusculum**, the birthplace of the elder Cato, and a favourite residence of Cicero. Outside the town are the remains of a small amphitheatre. The name *Villa of Cicero* (or Tiberius) is applied to some large substructions which are very likely those of a temple. A Forum and theatre, well preserved, were excavated by Lucien Bonaparte, in the rear of which is a reservoir in four compartments.

The ancient Citadel stood on a rock 200 ft. above the town. The view from the summit (2198 ft.) is very fine, embracing towards the E. Camaldoli, and the Sabine mountains in the distance; to the N. the Campagna and its aqueducts, N.W. Rome and the dome of St. Peter's, and S. the Alban mountains, with Castel Gandolfo, Rocca di Papa, and other hill towns.

A very pleasant walk or drive may be taken from Frascati to Albano, by (3 m.) **Grottaferrata** (short-cut for pedestrians), and (5 m.) **Marino** (1164 ft.), celebrated for its wine. Further on, the Lake of Albano is passed on the left, and the traveller reaches (8 m.) **Castel Gandolfo** (see p. 286). Hence the well-shaded *Galleria di Sopra*, commanding beautiful views, leads to (10 m.) **Albano**.

² Tickets (gratis) at F. Ruggeri's, the stationer, opposite the Cathedral; but a small fee is often sufficient. The *Villa Ruffinella* is only open on Sundays.

¹ The electric tramways run as follows from April to October (in winter the service is less frequent): At every hour from Rome to Frascati, and at every half-hour from Rome to Genzano; there is also an hourly service from Genzano to Frascati, and as these trams connect at Grottaferrata (Bivio), the service is practically half-hourly. There is also a half-hourly service to Valle Sana, thence funicular to Rocca di Papa; and besides this, direct cars run from Piazza Venezia to Valle Sana without change (in winter to Frascati).

XIX. Albano and Monte Cavo.

In every view from Rome towards the S.E., the most conspicuous object is the summit of Monte Cavo. The electric tramway (and funicular railway in connection) convey the traveller as far as Rocca di Papa, and this is now the easiest route; but the journey may also, if preferred, be made as indicated below. The railway from Rome to Albano is shortly described in Route 80A. *Marino* (6000) rises finely above its station on the left, but is only remarkable for its strikingly picturesque situation, and for its excellent red wine.

One more tunnel is threaded to (17 m.) *Castel Gandolfo* (1397 ft.), on the site of Alba Longa. Here is a large summer palace of the Popes. It still belongs to the Holy See, having been specially reserved to Pius IX and his successors, together with the Vatican and the Lateran, by a decree of the Italian Government in 1871. In mediaeval times the property was acquired by the Savelli, from whom it passed into the hands of the reigning pontiff, and was afterwards converted into a papal residence by Urban VIII. The *Villa Torlonia* at Castel Gandolfo is worth seeing, and in the grounds of the *Villa Barberini* are some remains of the Villa of Domitian. The train proceeds (2 tunnels) to (19 m.) *Albano*, and descends to join the railway between Rome and Velletri at (22 m.) *Cecchina* (p. 36).

The station at Castel Gandolfo lies below the town, immediately overlooking the beautiful *Lake of Albano*. A pathway descends hence to the curious and interesting *Emissarium*, the guide for which must, however, be brought from Castel Gandolfo (2 fr.). This remarkable engineering work of the Romans consists of a tunnel hewn in the rock, about 1400 yds. in length, to serve as an outlet for the waters of the lake, in case of threatened inundation. It is said

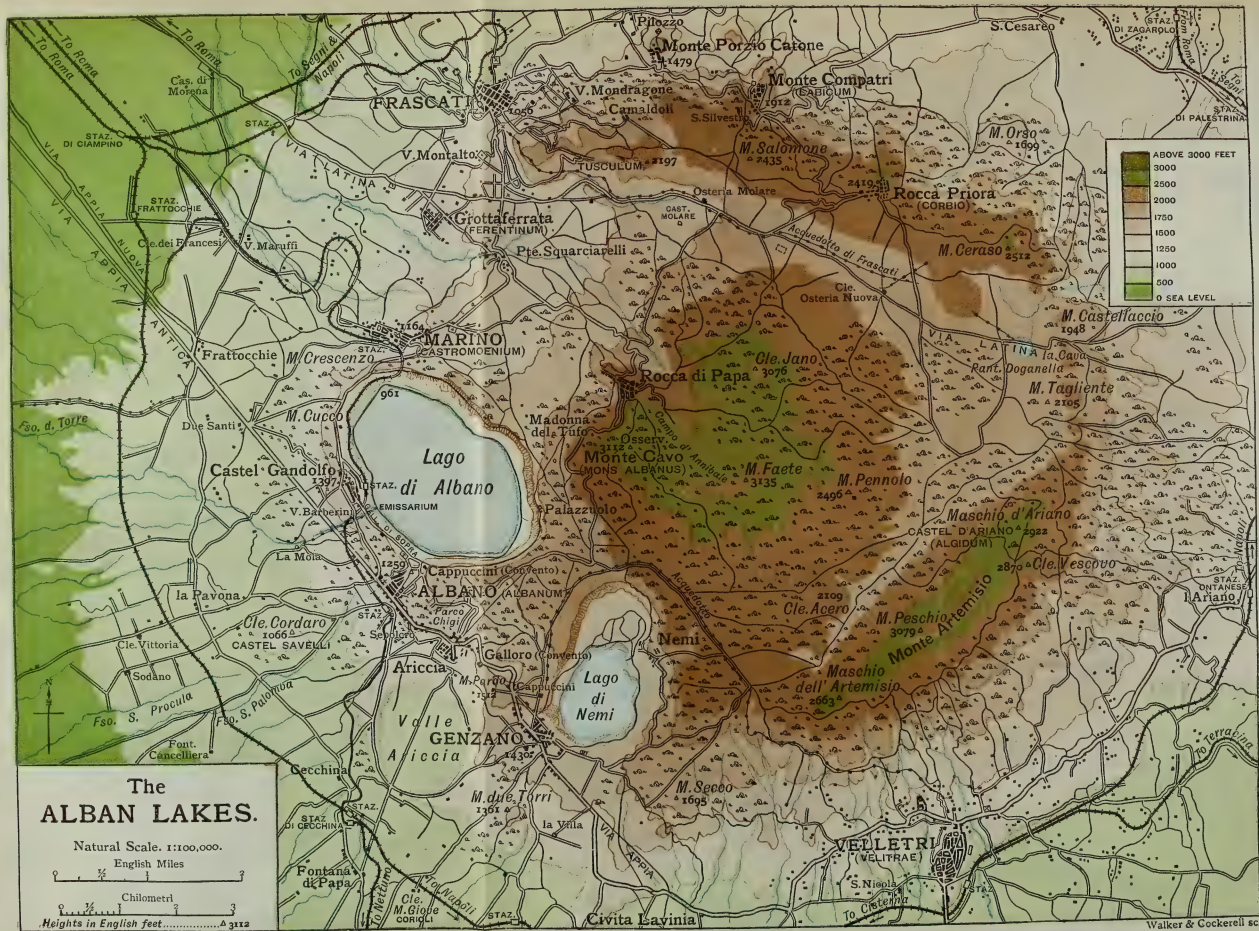
to have been constructed about 390 B.C., but it probably existed long before that time. The channel is about 8 ft. high, and the water runs through it in a straight direction a little S. of due W. to a point called *La Mola*, where it forms a considerable stream, with sufficient water-power to turn a mill. The surface of the lake is 965 ft., and the tunnel inclines 11 ft. towards its lower end. The entire excursion occupies about 2 hrs.

From Castel Gandolfo a beautifully shaded road (*Galleria di Sopra*), followed by the electric tram from Rome, *via Grottaferrata* and Marino, leads in $\frac{1}{2}$ hr. to

Albano (6500).

The city, which is the seat of a Cardinal-Bishop, stands 1260 ft. above the sea, and is a favourite retreat of Roman residents in summer. On the left, ascending from the railway station, are extensive remains of baths belonging to the ancient villa. In front is the *Piazza Re Umberto*, the centre of business in the town. Turning from it to the left, and taking the first long street on the rt., we reach the ($\frac{1}{4}$ m.) Church of *S. Paolo*, outside which are some remains of the massive wall of the Camp of the second Parthian Legion. Higher up the hill are traces of an Amphitheatre, and further on, the Convent of the *Cappuccini*, immediately beyond which is gained the carriage road, commanding a fine view over the lake.

From this point the traveller may drive round the lake to (5 m.) *Rocca di Papa*, or follow a broad pathway, bearing to the left where it forks, and walking through charming woods along the margin of the crater, high above the water, to (1 hr.) *Palazzuolo*, formerly a Franciscan convent. Thence in 1 hr. to the loftily situated *Madonna del Trifo*, conspicuous from below, and commanding a fine view. A carriage road leads from it to Rocca di Papa, passing after



5 min. a Cross, where the pedestrian turns to the rt., and climbs a steep path for $\frac{1}{2}$ hr. to the summit of **Monte Cavo** (3112 ft.). Part of the ascent lies along an ancient road, well paved with slabs of basalt, by which victorious generals were conducted to the Temple of Jupiter, on the highest point of the mountain. A Passionist Convent now occupies the site, but the building is deserted. The view from this point is the finest in the neighbourhood of Rome, but is unfortunately seldom very clear.

A descent of $\frac{1}{2}$ hr. brings the traveller to **Rocca di Papa** (2800), a somewhat dirty village, in a magnificent situation (2060 ft.).

The so-called *Campo di Annibale* is the inner crater of the Alban volcano. We may return to Rome, Albano, or Frascati by funicular railway and electric tramway.

Another beautiful excursion may be taken from Albano to (1 m.) *Ariccia*, passing an Etruscan Tomb, and crossing a deep ravine by a fine Viaduct in three tiers of arches, above the grounds of the *Villa Chigi*. Thence to (2 m.) **Genzano** (*Hotel*: see "HOTEL LIST") by the electric tramway (2 hrs. from Rome to Genzano) which is to be extended to Velletri (p. 315) (5000), celebrated for its wine. A pathway on the left before descending into the town leads in a few minutes to the *Palazzo Cesarini*, near the upper edge of the **Lago di Nemi** (1065 ft.), an extinct crater of surpassing beauty, nearly oval in shape, and about 3 m. in circumference. Remains of a sunken galley built by Tiberius for imperial diversions on the lake have been discovered beneath its deep blue waters. On the N.E. margin stands picturesquely the village of *Nemi* (931) (*Hotel*: see "HOTEL LIST"). Remains of a Temple to Diana have been excavated on the slopes below, towards the S. It is from a grove (*nemus*), sacred to this goddess, that the lake derives its name. The pedestrian may walk from

Genzano to Nemi by a charming footpath, and ascend thence to Monte Cavo (path intricate at places) in $2\frac{1}{2}$ hrs.

XX. Ostia.

This excursion, which is of the highest possible interest, especially for those who do not propose to visit Pompeii, may be best made by carriage, in less than 3 hrs. each way. (Two horses, about 30 fr.) The voyage by steamer from the *Ripa Grande* (p. 261) is also pleasant in suitable weather, but there are no regular departures. An electric railway is projected, and motor trips are sometimes run. The road is a good one for cyclists. The carriage road leaves Rome by the *Porta S. Paolo* (p. 281), and follows the *Via Ostiensis*. The railway route is given for the benefit of the single traveller. In any case, luncheon should be carried from Rome.

From the Central Station a morning train runs along the main line towards Civitavecchia, stopping at ($2\frac{1}{2}$ m.) *Roma Tuscolana*, and (6 m.) *Roma S. Paolo*, before reaching which it has described a semicircle round the E. and S. portions of the city, and crossed the Tiber. Here the railway turns S., and runs at some little distance from the rt. bank of the river to (10 m.) *Magliana*. The *Villa Ceccarelli*, on a hill to the rt. of the station, is built upon the site of an ancient temple to the *Dea Dia*, which lay in the midst of a Sacred Grove of the *Fratres Arvales*, a brotherhood said to date from the time of Romulus. Further on to the left is seen the handsome but ruined hunting box of *La Magliana*, erected for the Popes about 1490.

The railway continues W. to (15 m.) *Ponte Galera*, where the main line is left on the rt., and a branch runs in a straight direction W.S.W. to (19 m.) **Porto**, founded in A.D. 103 by Trajan as a harbour, but

now 2 m. from the sea. Though formerly an important episcopal see, which still gives a title to a Cardinal-Bishop, Porto contains nothing of ecclesiological interest except a good mediaeval campanile. In the Bishop's Palace are a few inscriptions, and fragments of ancient sculpture. The train goes on to (22 m.) **Fiumicino** (*Hotel*: see "HOTEL LIST"), at the mouth of the navigable canal to the Tiber.

Hence a road runs across the *Isola Sacra* to the (3 m.) *Torre Boacciana*, on the Tiber itself, which is here crossed by a ferry (15 c.). Turning to the left beyond the tower, we reach the ruins of (1½ m.) **Ostia**. Government custodians will be found here, the excavations being now in active progress. The village now consists of a picturesque *Castello*, built by Julius II when Cardinal, and of a small *Cathedral* dedicated to *S. Aurea* (1497).

The ancient city was founded by Ancus Martius as the port of Rome, and became a flourishing commercial town, but was subsequently ruined through the silting-up of its harbour by mud deposits from the Tiber. As an episcopal see it dates from very early times, and its bishopric is still held by one of the six Cardinal-Bishops, who is also dean of the Sacred College.

The first ruin of importance is the colonnaded Court which served as barracks to the Roman *Vigiles*. We next reach the *Forum*, with the base of a *Temple to Ceres* (?) in its centre. A colonnade separated the Forum from the *Theatre*, considerable remains of which are still existing. Further on is a small Temple of *Mithras*, with a curious mosaic floor. Beyond this, on the left, are ruins of another *Forum* and of a supposed *Temple to Vulcan*, with a well-preserved *cella*. S.E. of it is the Shrine of the *Magna Mater*, sacred to the goddess Cybele. At the S.W. end of the city, near the river, are magazines and wharves,

with large jars for oil or wine embedded in the ground; and a little further inland are the ruins of Private Houses, with ancient columns, a shrine of *Mithras*, and some Baths.

In a pine forest 2 m. S. of Ostia, near the sea, is the royal hunting-box of **Castel Fusano**. (For admission, application must be made at the office of the Quirinal, opposite the Palace front in the *Via del Quirinale*.) Here some interesting experiments were made in the spring of 1900, by a Medical Mission equipped from the Colonial Office, for the purpose of discovering the true origin of malaria.

Castel Fusano is connected with the estate of Castel Porziano, also royal property; and it is possible to drive or motor through the latter by roads recently made and return by the *Via Laurentina* (a pleasant bicycle excursion also). Along the old coast-line (here some ½ m. from the modern), going S.E. as far as Tor Paterno, are the remains of many ancient Roman villas; in one of them the *Discobolus* (p. 241) was found.

XXI. Veii.

The single traveller may economically visit this interesting Etruscan site by railway (Route 79), and the train leaves Rome and returns to the city at convenient hours. But the excursion may also be made by carriage (2 horses, about 25 fr.), or on horseback. Luncheon should be carried. The train quits Rome by the *Trastevere Station*, outside the *Porta Portese* (p. 261).

From the station of (12 m.) *La Storta* we follow the high road towards Bracciano for a few yds., and take a footpath to the rt. This leads due N. in ½ hr. to the picturesque but miserable village of *Isola Farnese*, where a guide may be obtained (4 to 5 fr.). The carriage road makes a long circuit to avoid the hill.

Contorni di ROMA.

Natural Scale, 1:75,000.
English Miles



Roads.....
Railways.....
Tramways.....
Heights in English feet.....
Contours at intervals of 50 feet.



Veii was one of the twelve cities of the Etruscan League, but very little else is known of its ancient history. It was taken by Camillus in B.C. 396, and so completely ruined by its ten years' siege as to remain almost a desert for upwards of three centuries. Julius Caesar (cir. 60 B.C.) colonised it with a Roman settlement, but it does not appear to have ever maintained a population of any numerical importance in historic times. The ancient city forms an irregular indented oval lying generally from N.W. to S.E., about $1\frac{1}{2}$ m. long, and $\frac{3}{4}$ m. broad. Its sides were washed by two brooks, which united below the Citadel at the S.E. angle of the town.

Descending from Isola Farnese N.W. towards the brook, we reach a little cataract by a mill (*Molino*), and turn N.E. to an ancient gateway. Thence N. across the high ground to the *Ponte Sodo*, a bridge or tunnel excavated in the tufa rock to afford a passage for the river. E. of this point is the *Grotta Campana*, a painted Tomb also hewn in the rock, with a primitive converging doorway. Near it is a well-preserved portion of a Roman road, paved with polygonal slabs of lava. Close to the *Porta Spezieria* is a *Columbarium*, with pigeon-holes pierced in the tufa. Passing some walls in good preservation on the hill, we now turn S. towards the conspicuous *Piazza d' Armi* (Citadel), from which there is a fine view.

ROVIGO (10,800). Rtes. 50, 52, 64.

The capital of a province in the southern district of *Veneto*, with the ruins of a 10th cent. *Castle*, stands on the *Naviglio Adigetto*, a canal which drains the low land between the *Adige* and the *Po*. The *Duomo* has some fine columns of modern marbles. In the *Piazza Maggiore* is a column upon which the lion of St. Mark formerly stood. The *Chapel of the Madonna* contains numerous votive offerings and inferior paintings. There are two

square towers here, leaning like those of Bologna. In the *PALAZZO COMUNALE* is a *Library* of 80,000 vols., and a *Picture Gallery*, with some good paintings, chiefly of the Venetian and Ferrara School. 4 *Bernardino Licinio*, three female Saints. 11 *Giorgione* (?), Portrait. 18, 39 *Palma Vecchio*, two pictures of the Virgin and Child with two saints. *Giov. Bellini*, Marriage of St. Catharine. 42 *Spagna*, Virgin and Child. *Dosso Dossi*, two female and two male Saints. 118 *Schiavone*, Apollo and Daphne. 119 *H. Von Schwaz*, Portrait. 136 *Ant. Badile*, Adoration of the Magi. 135 *Batt. Dossi*, Virgin and Child with five saints. *Panetti*, Pietà, with Nicodemus. The *Palazzo Roncali* is a Renaissance building by *Sammicheli* (1555).

SAGRA DI S. MICHELE.—Rte. 2. This interesting church, formerly attached to a Benedictine monastery, rises above the Station of *S. Ambrogio*, on the railway between Turin and Susa, from which it is reached by mule-path in $1\frac{1}{2}$ hr. The Sagra (3000 ft.) is fortified, partly by adaptation of the natural defences of the rock on which it stands. Its architecture is extremely interesting, and it contains a curious Mortuary Chapel with desiccated corpses. The views during the ascent, and from the summit, are very beautiful.

SALERNO (42,000). Rtes. 92, 95. *Trattoria Continentale* in the Corso.

Carriage from the station to the town, 50 c.; by the hour, 1 fr.; with two horses, 2 fr. For longer drives, make a bargain.

Boats, 1 fr. an hour.

British Vice-Consul.

The ancient *Salernum*, beautifully situated on its bay, has a harbour protected by a mole. The *Cathedral of St. Matthew*, founded in 1084, is approached by a flight of steps, which ascend to a court with ancient columns from Paestum.

There are fourteen early Christian sarcophagi. The bronze doors, inlaid in *niello*, were executed in Constantinople in 1099. The interior contains the tomb of Margaret of Anjou (1412), and of Pope Gregory VII (Hildebrand), who died here in 1085. In the choir are some remains of a beautiful mosaic pavement. The two pulpits and the archbishop's throne are fine works in marble, handsomely inlaid. Several other churches, some of which contain works by *Andrea da Salerno*, a Renaissance painter, and the ancient Castle, are worth a visit.

SALSOMAGGIORE.

A bathing-place near Borgo S. Donnino, known to the Romans, but only re-discovered in 1839. The treatment comprises hot baths, mud baths, and inhalations, and the waters enjoy a considerable reputation for their efficacy in rheumatic and scrofulous affections. The establishment is well managed, and many interesting excursions may be made in the vicinity.

SAN MARINO (9500).

12 m. from Rimini, by a good but hilly road. Coach in 3 hrs. at 12, returning at 6 a.m.

The smallest Republic in the world, is a mediæval curiosity among European nations, and the independence granted to the little state by Urban VIII in 1631 was respected by the Italian Government at the consolidation of the kingdom in 1870. According to tradition, S. Marinus, the founder, was a Confessor in the Diocletian persecution, who retired to this spot, and established a republic instead of a convent, about the year 300. San Marino has its own army, coinage, and postage stamps, and sends diplomatic representatives to the courts of various kingdoms. Garibaldi disbanded his troops here in 1849. When Italy declared war against Austria, San Marino declared war also; and as the little

Republic has never signed any declaration of peace, it is supposed to be still at war with the Austrian Empire. It is governed by a council of sixty life members, from which two Capitani Reggenti are chosen twice a year. The Secretary of State for Foreign Affairs is said to have a yearly salary of £80, the Postmaster-General £32, the Professor of Literature £104, and the Professor of Philosophy £16. The Post Office realised a large sum of money by the issue of three Jubilee Stamps in 1892.

The town of SAN MARINO (1500) consists of two parts, the **Borgo** (1200 ft.), where the better class of inhabitants reside, and the **Castello** (1700 ft.), in which are situated the parish church (*La Pieve*) and the *Museum*. The *Palazzo del Governo* has a handsome staircase. The *Rocca* (2450 ft.), or summit of the hill, is no longer accessible, having been turned into a prison, large enough to contain the entire population; but good views may be obtained from several points lower down. A good road leads from the Borgo to (12 m.) **S. Leo** (p. 292), winding considerably, and crossing two rivers which are sometimes turbulent after rain.

SAN REMO (20,000). Rte. 38.

Church Services. — *St. John's*, Via Carli; *All Saints*, and *Presbyterian*, both in the Corso dell'Imperatrice.

British Vice-Consul. — *Meysey Turton, Esq.*, 15 Via Vittorio Emanuele. Hours, 10 to 12.

English Doctors. — *Dr. M. G. Foster*, Villa San Giovanni; *Dr. G. H. Hunt*, Villa Margherita; *Dr. H. C. Miller*, Villa Vittoria; *Dr. A. Cafferata*, 18 Via Vittoria Emanuele.

English Nurses' Institute. — Established about ten years ago with a good staff of English nurses by Miss Bryant. Application to be made to the Lady Superintendent, Casa Sunnybank.

Dentist. — *Dr. Powers*, 18 Via Vittorio Emanuele.

English Chemist. — *Mr. F. R. Squire*, 17 Via Vittorio Emanuele. Established over thirty years.

Post and Telegraph Office, Via Roma.—English mail twice a day. The rates for telegrams are: To England, 26 c. a word; to France, 14 c. a word, plus 1 fr.; to any part of Italy, 1 fr. for fifteen words.

Banks. — Messrs. *Asquasciati*; *M. & A. Turton*; *Garibaldi & Co.*; *Benecke & Heywood*; *Società Bancaria Italiana*; *Banca d'Italia*. all in the Via Vittorio Emanuele.

Baths. — *Stabilimento di Bagni*, Via Privata.

Cafés.—*Européen*, Via Vittorio Emanuele.

Restaurants.—*Roma*, Via Roma, and at the *H. du Commerce*, near the station.

Society and Amusements.—There is a resident English colony, and during the gay season, from Christmas to Lent, there are frequent balls, reunions, and concerts, as well as an excellent opera at the Teatro Principe Amedeo. There is a Lawn Tennis Club; subscriptions, 5 fr. a week, 10 fr. a month, and 30 fr. for the season. The courts are in the grounds of the Hôtel des Iles Britanniques.

At the Theatre the price of a box is 25 fr., in addition to 1 fr. for each occupant; charge for the season, 500 fr. The seats in the dress circle cost 4 fr. A band plays in the public gardens three times a week. The Carnival festivities are interesting, and entered into with zest by a good many of the English visitors. At this period several balls are given at the hotels, and in the *Circo Internazionale*. This club is open to English visitors, and has good reading, smoking, and billiard rooms; the subscription is 12 fr. a month. Good boating and sailing can be had at 3 fr. an hour. A new and fine Casino is in contemplation. Several new inland

drives have been recently constructed. The walks are varied and beautiful, and, during the spring especially, picnics are very popular. 2 hrs. walk by a paved pathway is *S. Romolo*, a convent among the hills (2000 ft.), from which *Monte Bignone* (4270 ft.) may be ascended in 2½ hrs. Fine view.

There is an interesting collection of pictures at *La Colla*, a small village about 2 m. from San Remo. The collection, which is kept in the Mairie (open from 9 a.m. to 12 noon, and from 2.30 p.m. to 5 p.m.), includes paintings by *Fra Bartolommeo*, *Lorenzo di Credi*, and *Sustermans*, besides a number of copies. These pictures were collected at Florence by the Abbé Paolo Rambaldi, who died in 1864.

Conveyances.—Cabs: The course, 1 fr.; the hour, 2.50 fr. To Poggio, 8 fr.; Madonna della Guardia, 8 fr.; Taggia, 10 fr.; Ospedaletti, 5 fr.; Ceriana, 17 fr.; Bordighera, 10 fr.; Dolce Acqua, 16 fr.; Ventimiglia, 14 fr. A carriage and pair can be hired for about £20 a month, or £14 with one horse.

Mules and Donkeys.—Taggia, 4 fr.; Ceriana, 5 fr.; San Romolo, 6 fr.; Monte Bignone, 8 fr.

Trams and Omnibus.—Taggia, 50 c.; Ceriana, 1 fr.; Ospedaletti, 30 c.; Bordighera, 60 c.; Dolce Acqua, 1 fr. 50 c.

House Agents.—*M. & A. Turton* and *Benecke & Heywood*, both in the Via Vittorio Emanuele.

Library.—An excellent book club has been established at San Remo, and there is a very fair circulating library at *Gandolfo's*, the principal bookseller.

Living Expenses.—Provisions, and especially fruit, are cheap and plentiful—a little cheaper than in the French Riviera.

Shops:—

Bookseller: *Gandolfo*, 21 Via Vittorio Emanuele.

Confectioner: *Andry* 21 Via Vittorio Emanuele.

Hairdressers: *Cicognani*; *Merz*; *Charles*, all in Via Vittorio Emanuele.

Hatter: *Torti*, Piazza del Mercato.

Milliners: *Louise*, 16, and *Meiffret*, 18 Via Vittorio Emanuele.

Tailor: *Cremieux*, 15 Via Vittorio Emanuele.

Tobacconist: *Fedeli*, 7 Via Vittorio Emanuele.

Newspapers.—*L'Indicateur de San Remo*. Weekly. There is also a weekly *Visitors' List*, published on Tuesdays (25 c.), which contains a large amount of useful information for visitors. Office, Via Georgio Pallavicini.

Guide Books.—Invalids will find a great deal of information of special interest in Dr. A. H. Hassall's "San Remo Climatically and Medically Considered," and "San Remo and the Western Riviera." There is a small guide book to San Remo, written by Mr. John Congreve, an old resident, which contains a good deal of practical and useful information; the title is "The Visitors' Guide to San Remo," and it can be obtained at any of the booksellers in the town.

San Remo, the principal winter station of the Riviera di Ponente, is 16 m. from Mentone and 6 from Bordighera. It has increased a good deal during the last few years, and at the last census had a population of 19,000, which in winter is considerably increased.

S. ANTIMO.

Near Montalcino in Tuscany, once the seat of an important monastery, retains its very beautiful and interesting 11th cent. Church—the foundations of which are of travertine, while the ornamental parts of the building are of pure white alabaster. It is the only structure of the kind in Italy, and should on no account be left unvisited by the ecclesiologist.

S. CLEMENTE DI CASAURIA. Rte. 85.

An abbey church near *Torre dei Passeri* in the Abruzzi, is a remarkably fine building of the Romanesque period, with later additions. It has a richly sculptured doorway, a fine pulpit, and an ancient crypt.

S. GIMIGNANO (4000). Rte. 75. Carriage to Poggibonsi, 5 fr.

This very interesting and curious town (1089 ft.) is conspicuous from a distance by its numerous mediaeval towers. The Gothic **Palazzo Pubblico** contains a Museum with several good paintings of the Sienese school. In the **Collegiata** are some celebrated frescoes by *Benozzo Gozzoli* and *Taddeo di Bartolo*. The **CAPPELLA DI S. FINA**, designed by *Giuliano* and *Benedetto da Majano*, has frescoes representing the life of the Saint by *Dom. Ghirlandajo*. The Church of **S. Agostino** is adorned with very remarkable frescoes by *Benozzo Gozzoli*, with scenes from the life of S. Augustine, and by *Seb. Mainardi*. The 12th cent. Churches of *S. Bartolo* and *S. Giacomo* were founded by the Knights Templars.

S. GIOVANNI (2000). Rte. 73.

In the valley of the *Arno*, was the birthplace of *Tommaso Guidi*, usually called *Masaccio*, in 1401, and of *Giov. Manozzi*, known as *Giov. da S. Giovanni*, in 1590. In the Church of **S. M. delle Grazie** is a Virgin and Child, attributed doubtfully to *Masaccio*; and in the **Cathedral** several paintings by *Giov. da S. Giovanni*.

S. LEO.

Called by its inhabitants the **Castello**, is a very picturesque fortress on a rock, about 12 m. from *San Marino*. Here the celebrated impostor Cagliostro, born at Palermo in 1743, died a prisoner in 1794. The **Cathedral** is a very ancient and interesting structure, with a raised choir and a crypt. Lower down is a church with

ancient columns, some of which may have been brought from a temple of Jupiter, said to have occupied the summit of the hill. The *Rocca*, or fortress, is now a prison.

S. M. DI CAPUA VETERE (22,000). Rte. 82.

3 m. from *Capua*, is celebrated for the ruins of its **Amphitheatre**, one of the oldest and largest in Italy. It is remarkable for its substructures and underground passages. There are also remains of a Roman triumphal arch, *thermae*, tombs, etc. The **Church** contains some ancient columns. 5 m. distant is the Church of **S. Angelo in Formis**, which is covered with very early and interesting frescoes of Byzantine character.

S. MINIATO AL TEDESCO (20,000). Rte. 75.

This little town, a conspicuous object from the railway between Pisa and Empoli, was fortified by Federigo Barbarossa in 1240. The 10th cent. **Collegiata** was rebuilt about 1480. Several of its smaller churches are worth a visit. From the ruined Castle, fine views are gained over the valleys of the *Arno* and the *Era*.

S. QUIRICO (2400), p. 169.

On the carriage road from Siena to Rome, has a large Palazzo Chigi of 1685-87, and a 12th cent. Collegiate Church with ornate porches of different periods. In the Oratory of the **Misericordia** is a good painting of the Virgin and Child with two saints by *Sodoma*. 9 m. W. is **Pienza** (*q.v.*).

S. SEVERINO (3500). Rte. 84.

Consists of an upper and a lower town, the former having been partly abandoned on account of its inconveniently steep ascent. Here stands the **Old Cathedral**, with a fine painting by *Niccolò da Foligno*. The **New Cathedral** in the town has a good Virgin and Child by *Pinturic-*

chio. The Churches of *S. Lorenzo* and *S. Domenico* are worth a visit, and in the Town Hall are some antiquities and pictures.

SARZANA (12,000). Rtes. 35, 68.

An ancient town lying near the base of the Apuan Alps, is a place of great historical interest, and has frequently changed hands. The 14th cent. **Cathedral**, though much modernised, is a fine building, and has a statue of Pope Nicholas V, who was born here in 1391. Above the town rises the singularly picturesque Castle of *Sarzanello*, built by Castruccio Castracani, the celebrated Lord of Lucca, about 1300. In the Church of S. Francesco is his tomb (1328).

SASSOFERRATO (3000). Rte. 84.

The birthplace of *G. B. Salvi*, who took the name of his native town, has some churches worth notice and several interesting pictures. 8 m. distant is **Arcevia**, the principal church of which contains two remarkably fine paintings by *Luca Signorelli*.

SAVONA (39,000). Rtes. 4, 5, 37, 38.

A busy port on the Ligurian Sea, is a well-built town in a charming situation. The **Cathedral**, dating from 1604, has finely carved choir stalls from an older building, unfortunately pulled down at the end of the 16th cent. to make way for additional fortifications. The celebrated Julius II (Giulio della Rovere) was bishop of this See when raised to the papal chair, and for him *Giuliano da Sangallo* built a palace opposite the cathedral. The poet *Chiabrera* was born at Savona in 1552, and the handsome **Theatre** bears his name. At the **Ospedale** is a small picture gallery. 4 m. N. is the **Santuario** (Route 5), a romantically situated Church of Pilgrimage, formerly noted for its treasures. Many of these were carried off by the French, but some valuable offerings of devotees may

still be seen. There is a *Seaman's Institute* at Savona for the benefit of British sailors.

SEGGI (7000). Rte. 81.

The ancient *Signia*, is one of the most picturesque of the many hill towns in Italy, and occupies a strong position. It stands 6 m. above its station, at a height of 2190 ft., and is reached by a winding carriage road. At the further end of the town is the Church of *S. Pietro*, occupying the site of an ancient temple, the foundations of which remain. Passing a Roman cistern, a path leads higher up to extensive ruins of the city walls, in massive polygonal blocks, and at certain places well preserved. A fine view is obtained from the summit of the hill (2300 ft.). Below, on the left, lies the *Porta in Lucino*, a ruined gateway; and nearer Segni, a little lower down, the very curious *Porta Saracinesca*, formed in the most primitive fashion by sloping the jamb of the gateway inwards to make a pointed arch.

SENIGALLIA (5600). Rte. 83.

On the Adriatic shore, is the ancient *Sena Gallica*, and was the birthplace of Pius IX in 1792. In the summer it is much frequented by Italians for sea-bathing. The castle is partly Gothic, partly Renaissance. The Church of *S. M. delle Grazie* (2 m. outside the town) contains a fine but injured painting by *Perugino*, and a small picture by *Piero della Francesca*; it is a Renaissance building by *B. Pontelli*.

SESTRI LEVANTE (12,000). Rte. 68.

Boats.—2 frs. the first hour; 1 fr. afterwards.

Carriages.—Two horses, to *Genoa*, 50 fr.; *Spezia*, 50 fr.; *Rapallo*, 20 fr.; *Porto Fino*, 25 fr.; *Santuario-Velva*, 20 fr. One horse, *Genoa*, 30 fr.; *Spezia*, 30 fr.;

Rapallo, 12 fr.; *Porto Fino*, 16 fr.; *Santuario-Velva*, 16 fr.

German doctor who speaks English.

A beautifully situated town on the Italian Riviera, lies at the opening of the *Pianura di Sestri*, a wide valley between the rocky and wooded heights of the lower Apennines. The climate is most enjoyable at all seasons, being mild and sunny in the winter, and singularly free from rain, while in the summer there is generally a cool sea breeze, and the beach is well adapted for bathing. Numerous excursions may be made in the vicinity, and pedestrians or cyclists may enjoy a succession of magnificent views by following the old carriage road—a continuation of the *Cornice*—from Sestri over the Pass of the *Bracco* (2020 ft.) to (35½ m.) *Spezia*. It is possible to dine and sleep at (22½ m.) *Borghetto*.

SIENA (25,000). Rtes. 70, 72, 75. Map, p. 298.

Trattoria.—*Scala*, Piazza *S. Giovanni*, near the Baptistery; *Toscana*, Via del Re.

English Church Service at the Italian Protestant Hall in spring.

Enquiry Office, Via di Città, 9.

Cabs.—1 fr. the course; 2 the hour. For drives in the country, make a bargain. To *San Gimignano* and back, two horses, 30 fr. To *Monte Oliveto*, the same.

Is a finely situated and healthy town (1330 ft.), remarkable for the many handsome mansions (*palazzi*) of its noble families, and for its important position in the history of Italian art during the Gothic and Renaissance period. No town in Europe has so many splendid fronts to show, though the narrowness of the streets makes it almost impossible to obtain an imposing view of them. The visitor is recommended to look up from side to side continually, as he threads the winding hilly thoroughfares. At almost every step he will dis-

cover some architectural feature of interest. The large iron rings on the ground floor facing the street are said to have been used for tying up horses or mules; but it is probable that although they may have originally served that purpose, they were afterwards added as ornaments.

From the station the Via Garibaldi ascends to the Grand Hotel Royal at the entrance of the *Via Cavour*, which is the busiest thoroughfare. On the other side of the hotel is the *Passeggio della Lizza*, a pleasant promenade, connected with the *Forte S. Barbara*, around which a public walk has been laid out on the site of the old ramparts. The central portion serves as barracks. From the N.E. corner of the Lizza a short street runs on the rt. into the *Via di Camollia*, leading to the *Porta Camollia*—the N. gate of the city. 200 yds. down the *Via di Camollia* a short descent on the left leads under an archway to the Church of *Fontegiusta*, which contains a beautifully sculptured high altar by *Lorenzo di Mariano* (1517), a Coronation by *Fungai*, and a fresco of Augustus and the Sibyl by *Bald. Peruzzi*. Nearly 1 m. outside the *Porta Camollia* is the *Pal. dei Diavoli*, a fine brick building of about A.D. 1460.

At the edge of a ravine S. of the *Forte S. Barbara* stands the large brick Church of *S. Domenico*. On the rt. is the CHAPEL OF ST. CATHARINE, containing the head of the saint, and some beautiful frescoes by *Sodoma*—the Swooning of St. Catharine, and the Beheading of a young man whom she had brought to repentance. On the rt., a painting by *Fr. Vanni*. By *Sodoma* also are the figures at the entrance to the chapel, and the decorations of the pilasters and ceiling. Fine pavement in front of the altar.

Over the high altar is a marble tabernacle by *Benedetto da Majano*. In the 2nd chapel to the left of it is *S. Barbara* enthroned between

SS. Catharine and Mary Magdalen, by *Matteo di Giovanni*, with a lunette of the Adoration. Opposite is a Virgin and Child, with *SS. Gregory, James, Matthew, and Sebastian*, by *Benvenuto di Giovanni* (1508). Above it, a *Pietà*.

Below *S. Domenico*, descending towards the conspicuous Cathedral tower, is the **House of St. Catharine**, with oratories and chambers sacred in the history of the saint, who was born here in 1347—the building then being the house of her father, Benincasa, a dyer. The church contains some interesting pictures. In the valley below is the celebrated **Fontebranda**, a Gothic fountain restored in 1242. From the *Porta Fontebranda*, a little further on, a pleasant walk or drive may be taken to the (3 m.) **Castle of Belcaro**, with ornamental paintings by *Bald. Peruzzi*.

A steep ascent by the *Via di Fontebranda* leads to the *Campo*, or *Piazza Vitt. Emanuele*, the central point of the city, where the famous horse-races of the *Palio* are held in July and Aug. On the rt. stands the

Palazzo Pubblico, a large building of about 1300, with pointed windows and a slender tower. The *Cappella di Piazza* at its foot was a votive offering for deliverance from the Plague in 1348. Above it is a tasteful Renaissance addition of 1461.

Within the Palace are several fine paintings (1 fr.), shown by the custodian, in various rooms. On the rt., Virgin and Children, with *SS. Ansano and Galgano*; on the left, a Risen Christ; both by *Sodoma*. On the upper floor, Virgin and Child, by *Simone Martini*; another by *Guido da Siena* (1281); left and rt., *S. Ansano* and *S. Vittore*, and further to the rt., *S. Bernardo Tolomei*, with exquisite putti—all by *Sodoma*; on the piers, *S. Bernardino*, by *Sano di Pietro*, and *S. Catarina*, by *Vecchiotta*. The dark chapel, with fine frescoes and carved stalls, and a

Holy Family by *Sodoma*, is enclosed by a beautiful iron railing (1445).

The SALA DELLA PACE has elaborately executed frescoes of good and bad government, by *Ambrogio Lorenzetti* (1343). In another room is a beautiful Virgin and Child with saints in fresco, a Virgin and Child by *Matteo da Siena*, and S. Bernardino preaching, by *Sano di Pietro*. The adjoining room has frescoes by *Spinello Aretino* (1408), two coffers, and an old treasury chest. In the last room are ceiling decorations by *Beccafumi*, a marble doorway by *Jacopo della Quercia*, and some Florentine tapestry.

Opposite the Palazzo Pubblico is the white marble FONTE GAJA, an imitation by *Tito Sarrocchi* (1868) of the original fountain, with sculptures by *Jacopo della Quercia* (1418), now in the Opera del Duomo (p. 297). Behind it, outside the Piazza, is the Loggia of the *Casino dei Nobili*, with statues of the patron saint and sculptures of the 15th cent. Turning to the left along the Via Cavour, and ascending the Via dei Pellegrini on the rt., we reach the *Piazzetta di S. Giovanni*. On the left is the handsome *Pal. del Magnifico* (1508); in front the **Baptistery** or Church of *S. Giovanni*, with a beautiful font by *Jacopo della Quercia*, *Lorenzo Ghiberti*, *Donatello*, and others, in gilded bronze relief. Steps on the left ascend to the

Cathedral, one of the most remarkable in Italy, dating from the early 13th cent. to 1380. On the left at the top of the ascent is the *Opera del Duomo* (see p. 297). In the same direction rise the unfinished and abandoned arches of an enormous nave, which was at one time intended to form part of the building. The CAMPANILE is in six tiers, with windows increasing in number upwards. The FRONT, with its three gables and rich sculpture, designed by *Giov. Pisano* (1380), is laid out in horizontal stripes of white and red marble and dark green serpentine.

The columns of the interior are also striped, and over the arches which spring from them are terracotta busts of Popes. Over the central door is a large round window filled with good stained glass of 1549. At the door are two handsome Renaissance columns, carved with arabesques, and supporting a gallery. The two beautiful holy water basins date from 1463. On the floor is a very celebrated pavement of *graffito*, or lightly scratched designs in black outline on white marble. Most of those which are now exposed are copies, the originals having been removed to the Opera del Duomo, and some are boarded over. The subjects are from Old Testament history, interspersed with figures of philosophers and sibyls.

At the 4th altar on the left are statues of saints by *Michel Angelo*, and sculptures by *Andrea Bregno* (1485). At the entrance to the library are good sculptures by *L. Marrina* (1497). The LIBRARY (50 c.) is celebrated for its frescoes by *Pinturicchio*, representing the life of Enea Silvio Piccolomini of Pienza (p. 169), who became Pope under the name of Pius II, and gave its present name to his native town. Here also are some Missals and other Service books, with exquisite illuminations and miniatures.

In the left transept is the Chapel of S. GIOVANNI, with a rich doorway by *Marrina*, a statue of St. John Baptist by *Donatello*, a font by *Ant. Federighi*, and frescoes by *Pinturicchio*. On the wall of the chapel to the left of the choir is a 12th cent. relief, and on the pavement a bronze relief by *Donatello*.

The octagonal pulpit rests on nine columns of marble and rare varieties of granite, and is adorned with excellent reliefs by *Niccolò Pisano* and his pupils. The stalls in the choir and apse are beautifully carved; those at the sides are inlaid, and belonged to Monte Oliveto (p. 135). Over the altar is

a fine bronze canopy, and in front of it two candelabra, borne by angels. By the piers which support the dome are two flagstaffs, captured by the Sienese in battle. To the rt. of the choir are reliefs of the Four Evangelists and St. Paul. Near the rt. transept is a fine tomb of 1483. Outside the door, close by, is a relief of the Virgin and Child by *Michelozzo*.

The **Opera del Duomo** (50 c.) contains many interesting sculptures, including those from the Fonte Gaja (p. 296), the Three Graces, an ancient group, *graffiti* from the Cathedral pavement, and some architectural decorations. Among the pictures, the most remarkable is the double painting by *Duccio di Buoninsegna*, formerly in the Cathedral, with the Virgin and Child attended by saints on one side, and the Life of Christ on the other.

The street which runs S. from the Cathedral leads to the Church of **S. Agostino**. At the 2d altar on the rt. is a Crucifixion by *Perugino*. In the 3d chapel is an Adoration of the Magi, by *Sodoma*, with crowded figures; on the rt. the Massacre of the Innocents, by *Matteo di Giovanni*. On the left in the choir is a painting of S. Agostino Novello, with four scenes from his life, on a gold ground.

The Via della Cerchia leads hence on the left to the Church of the **Carmine**, with handsome red brick cloisters (now barracks), and a Nativity of the Virgin by *Sodoma*, at the end on the rt.

Opposite the Cathedral front is the large Hospital of **S. M. della Scala**, with a Resurrection in bronze over the altar of its church by *Vecchiotta*, and some interesting 15th cent. frescoes by *Domenico di Bartolo*. Below it on the left are the offices of the Lunatic Asylum (p. 298), with a small PICTURE GALLERY, containing a Virgin and Children by *Sodoma*, and a Virgin and Child with two

saints and two angels by *Ambrogio Lorenzetti*.

From the N. side of the hospital a steep descent leads to the pretty little Church of **S. M. degl' Innocenti**, the graceful interior of which is spoilt by tawdry decoration and bad paintings. In the Sacristy is a Virgin and Child with two saints by *Matteo di Giovanni*. Good view from the window. A road leads hence in 5 min. to the *Carmine* (see above).

From the S.E. corner of the *Piazzo del Campo* (passing close to the Renaissance Palazzo Piccolomini, which contains the important municipal archives) we soon reach the Church of **S. Martino**, which has beautifully sculptured pilasters at the 3d altar on the left by *Marrina*, and some wooden statues in the choir by a follower of *Jacopo della Quercia*.

S. Spirito has at the 1st altar on the rt. a beautiful painting of S. Rosa of Viterbo between SS. Dominic and Michael; in the lunette, an investiture by the Virgin, between two kneeling saints; outside the frame, a colossal fresco of SS. Sebastian and Anthony the Abbot; above, St. James trampling down Moors—all by *Sodoma*. On the rt. is a Nativity in terra-cotta by *Fra Ambrogio* (1504).

In **S. Girolamo**, closed—a nun will answer the bell (50 c.)—is a beautifully carved altarpiece (3rd left) by *Marrina*, enclosing a Virgin and Child, with St. Jerome and the Beato Colombini, by *Matteo da Siena*. In the Sacristy, the Virgin and Child with four saints and two angels.

The **Concezione**, a Servite church, has a Virgin and Child of 1260 at the 1st altar on the rt., and at the 4th altar a Massacre of the Innocents by *Matteo di Giovanni*. In the rt. transept, a fresco by *Lippo Memmi*. In the Sacristy, a Madonna of 1435, and two Servites, by *Girolamo del Pacchia*. In the church, a Coronation by *Fungai*, frescoes by *Ambrogio Lorenzetti* (?),

and (2nd altar left) a 14th cent. Madonna.

Just inside the Porta Romana is a large and well-kept Lunatic Asylum (*Manicomio di S. Niccolò*). Nearly $\frac{1}{2}$ m. beyond the gate, on the left of the road (key at a carpenter's, further on), is the Church of the **Madonna degli Angeli**, with a fine picture of the Virgin and Child with four saints by *Raffaello da Firenze* (1502), enclosed in a beautiful frame by *Barili*.

The **Istituto delle Belle Arti** is open daily except Sun. and holidays from 9 to 3. (Adm. 1 fr. Catalogue, 1 fr.) Most of the pictures come from suppressed convents and churches, and many of them are of high interest in the history of early Italian art. They have also the great advantage of having escaped restoration.

In the long room on the rt. (I) are examples of the 13th and 14th cents. Good paintings by *Duccio di Buoninsegna* and *Lippo Memmi* (school). 8 Byzantine Entry into Jerusalem, with the Transfiguration and Raising of Lazarus. 29-32 Four Saints by *Duccio*. 47 Virgin and Child with four saints and twelve prophets by *Duccio*. All these from Crevoli.

II. 25-27 Saints by *Lorenzetti*, from Crevoli. 33 Annunciation, by *Lorenzetti*. 76 *Taddeo Bartoli*, Annunciation, with SS. Cosma and Damian.

III. 19 Virgin and Child, with angels, by *Domenico di Bartolo* (?). At the end, cupboard doors from a hospital in Siena, painted on both sides by *Vecchietta*.

IV, V. Two small rooms full of works by *Sano di Pietro* (1406-1481). 17 Coronation. 8, 9 Assumption. 20 Virgin appearing to St. Calixtus. VI, *Sano di Pietro*, Four Saints. A passage on the rt. leads to VII, containing damaged frescoes. Turning to the left, we cross a corridor to VIII. 1 *Sodoma*, Virgin and Child with two angels. 2 Two brothers of a

guild kneeling beside a jewelled cross. 9 *Girolamo Genga*, Flight of Aeneas. 27-36 Scourging of Christ, Judith, St. Catharine, Virgin and Child, Pietà—all by *Sodoma*. Beautifully carved wooden pilasters by *Antonio Barili* in this and the following room.

IX. 28 Nativity. 29 Virgin and Children—both by *Pinturicchio*.

X. Damaged cartoons for the Cathedral pavement by *Beccafumi*. 13 *Sodoma*, Deposition. 22 *Beccafumi*, St. Catharine receiving the Stigmata, with SS. Bernard and Jerome. 24 *Pacchiarotto*, Ascension. 29 *Francesco di Giorgio*, Crucifixion—very brutal. 30 *Fungai*, Virgin and Saints.

XI. 7 *Paris Bordone*, Annunciation. 34 *Morone*, Portrait. 45 *Pinutricchio*, Holy Family (round). 75 *Domenichino*, Landscape (round).

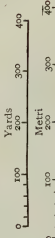
The adjacent **Biblioteca Pubblica** is a fine library of 60,000 vols., with upwards of 5000 MSS. Open daily, 10 to 2 and 5 to 8.

In a Piazza at the E. side of Siena stands the Gothic Church of **S. Francesco**, lately restored. Around the spacious nave are tombs and reliefs, and on the wall a fresco by *Amb. Lorenzetti*. Over the altar in a closed chapel is a Virgin and Child by the same painter, and on the left wall a Virgin and Child with SS. Francis, John the Baptist, Catharine of Alexandria, and Peter Martyr, by *Barna*. The handsome cloisters are now the property of the Government.

Adjacent is the **Oratorio di S. Bernardino**, containing celebrated frescoes, principally by *Sodoma* (50 c.). In the lower chapel, Virgin and Child with SS. Bartholomew and Aniano, by *Brescianino*. On the upper floor, St. Louis of Toulouse, by *Sodoma*; Death of the Virgin, by *Beccafumi*; Assumption and Saints, by *Sodoma*; between the windows, Coronation, by *Sodoma*; Annunciation, by *Girolamo del Pacchia*. The roof is

SIENA.

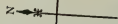
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Palaces, Public Buildings, etc.

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| 20. | Palazzo Tolomei. | C5 |
| 21. | " Piccolomini (Guerra). | C5 |
| 22. | " del Magnifico | B5 |
| 23. | " di San Felice | B5 |
| 24. | " Aricciuolo | B5 |
| 25. | " Reale | B5 |
| 26. | " Bonisignori | B5 |
| 27. | " di S. Maria | C5 |
| 28. | Accademia di Belle Arti | C5 |
| 29. | Opera del Duomo | C5 |
| 30. | Regia Università | C5 |
| 31. | Opere di S.M. della Scala | C5 |
| 32. | Regia Università | C5 |
| 33. | Consiglio Nazionale | B5 |
| 34. | Società Normale | B5 |
| 35. | Consiglio Nazionale | B5 |
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| 1 | S. Agostino | Bc |
| 2 | S. Crisostomo | C |
| 3 | S. Domenico | B4 |
| 4 | S. Bernardino | B4 |
| 5 | S. Ruffino | Bc |
| 6 | S. Felice | Ba |
| 7 | S. Francesco | D4 |
| 8 | S. Giacomo | D6 |
| 9 | S. Maria del Carmine | A6 |
| 10 | S. Maria di Provenzano | C4 |
| 11 | S. Martino | B2 |
| 12 | S. Pietro da Magione | B2 |
| 13 | S. Pietro Ovile | D5 |
| 14 | S. Spirito | D5 |
| 15 | S. Sordani | D7 |
| 16 | Oratorio di S. Caterina | B4 |
| 17 | Oratorio di S. Caterina | B4 |
| 18 | Oratorio di S. Bernardino | B4 |
| 19 | Chiesa Evangelica | D4 |



to Cimitero della Misericordia

London: Macmillan & Co., Ltd.

Walker & Cockerell sc.

panelled in blue and gold, and the frieze is an admirable work by *Giuliano Turapilli* (1500). In the Sacristy is a banner with the Virgin and six putti, by *Sodoma*.

The Piazza di S. Francesco overlooks the *Porta Ovile*, across a valley to the N. Below the gateway is a picturesque Fountain, worth visiting. From the gate a road leads through a suburb in 40 min. easy walking to the Franciscan Convent of the *Osservanza*, conspicuous on a hill beyond the railway. After crossing the line, the pedestrian may follow a foot-path to the left.

The CHURCH has terra-cotta ornaments in relief, of a good Renaissance period. At the 2nd altar on the left is a beautiful altarpiece in glazed white by *Andrea della Robbia*, representing the Coronation of the Virgin, with SS. Jerome, Bernardino, Catharine of Alexandria, Francis, and Catharine of Siena (kneeling). Below is a *predella*, with the Annunciation, Nativity, and Assumption. At the 3rd and 4th altars are good paintings by *Sano di Pietro*, and at the high altar a group of the Annunciation by *Luca della Robbia*.

About 5 m. from the Porta Ovile is *Pontignano*, a Carthusian Monastery of the 14th cent., with a modernised church, but extensive and interesting monastic buildings. Nearly 20 m. S.W. of Siena are the imposing ruins of *S. Galgano*, a church attached to a Cistercian monastery of A.D. 1200.

Of the longer excursions from Siena, the most important are *Monte Oliveto*, a drive of 20 m. (p. 135), and *S. Gimignano*, 24 m. (p. 292). On the way to the latter place, visitors should stop to see (8 m.) *Monteriggioni*, a mediaeval walled town, almost unique in its perfect preservation. It rises close to the high road on the rt., and should on no account be left unvisited.

SOLMONA (18,000). Rtes. 74, 78, 83, 85, 91.

An ancient town in the Abruzzi, the birthplace of Ovid, is situated in a wide valley between mountains of imposing grandeur and picturesque form. The Cathedral has many interesting features, the Church of *S. Francesco* a fine Gothic doorway, and the Ospedale Civico a beautiful façade of the 14th cent. Many buildings were destroyed by the earthquake of 1706. Other churches worth notice are *S. Maria della Tomba* and *S. Felice*.

3 m. N. of the town, in a fine situation at the foot of the hills, is the *Badia di S. Pietro Celestino* (now a prison), built in honour of Pietro da Morrone, who reigned as Pope Celestine V for five months in 1292. The *Hermitage* to which he retired on abdication stands higher up the mountain. Near it is the platform of a Roman villa, groundlessly supposed to be that of Ovid.

An interesting excursion may be made by carriage (2 horses, 30 fr., including one night's stay) from Solmona to *Lago di Scanno*, one of the wildest mountain lakes in Italy. There are two new hotels at Scanno.

SORA (16,000). Rte. 82.

This ancient town is beautifully situated on the *Liris*, near the foot of *Monte Cornacchia*. On the rock above the town are mediaeval fortifications. It was the birthplace of Card. Baronius in 1538. 3 m. S., on an island in the Liris, is *Isola* (*Hotels*: see "HOTEL LIST"), a small town of 8000 inhab., with extensive paper-mills. Here the river forms two fine waterfalls—a cataract and a cascade. Between Isola and Sora the stream of the *Fibreno* falls into the Liris from the E., at a point where the waters flow round a little island (*Isola S. Paolo*), with an interesting abbey church of the 12th cent. Some antiquarians identify this island with the *Insula Arpinas*, a favourite residence of Cicero, and his birthplace in B.C.

106. The church is said to be adorned with columns taken from his villa. A ruined bridge in the bed of the Liris is still called the *Ponte di Cicerone*. On a hill 4 m. S.E. stands **Arpino**. The valley of the Liris is very attractive, with its abundance of clear cool water.

SORACTE (2200 ft.). Rte. 82.

An isolated mountain about 30 m. due N. of Rome, commands one of the most interesting and extensive views in Central Italy. Ascent in 1 hr. from S. Oreste (reached by electric tram from Rome, which has a stopping-place about 2 m. from the village), a poor village which has clearly borrowed its name from the mountain. The summit is of rock, on which snow hardly ever lies. Hence Horace's lines—

“Vides ut alta stet nive candidum
Soracte”—

in allusion to an exceptionally severe winter.

SORRENTO (7500), p. 49.

Caffè Europa, in the Piazza.

Club.—*Circolo di Sorrento*. Adm. 5 fr. a month.

Physician.—*Dr. A. Gargiulo*.

Carriages, according to tariff.

Boats, 1.50. fr. to 3. In every transaction here a bargain must be made.

English Church Service at the H. Tramontano.

U.S.A. Consular Agent.—

Banker.—*A. Filangola*.

Specialities.—Wood - carving, inlaid woodwork (*tarsia*), and silks—everywhere obtainable.

The ancient *Surrentum*, situated on a platform above the sea, surrounded with ravines. The views over the Bay of Naples and towards the mountains are always beautiful, but nearly every pathway inland is fenced with high walls on either side, and it is only by ascending a hill that any prospect can be seen. Sorrento is, properly speaking, a summer place, facing north, and is often cold in winter or early spring.

The sea-bathing is delightful, and travellers who can accommodate themselves to Italian hours and ways of living will find this a cool and pleasant residence in summer.

There are two harbours—the *Piccola Marina* towards the E., and the *Marina Grande*, where fishing-boats and vessels engaged in local shipping mostly lie. The *Cathedral* and the Church of *S. Antonino* contain a few ancient columns, but the antiquities of the place are few, and consist of cisterns and fragmentary substructions of Roman villas. A small *Museum* has been established, with a mutilated Egyptian statue and some unimportant relics of Roman and mediæval times. S. Antonino was bishop of Sorrento, and is held in high veneration. Within his Convent the municipal authorities have opened an *Industrial School* of inlaid wood-work, which is deserving of a visit, and employs many hands.

Sorrento was the birthplace in 1544 of TORQUATO TASSO, who died at Rome in 1595. A marble statue of the poet stands in the Piazza. Beyond the Cathedral is the pretty little *Giardino Pubblico*, which commands a good view of the sea.

Innumerable excursions may be made on land and water. Many of the grottoes and fissured cliffs along the coast-line are worth exploring in a boat. Longer trips may be taken to *Meta* (p. 74), on the high road to Sorrento, or to *Massa Lubrense* (*Hotels*: see “HOTEL LIST”), on the S. side of the promontory.

About 1½ hr. above Sorrento stands the *Deserto* (1500 ft.), a pink building, to which a path ascends, chiefly between garden walls. It may also be reached by carriage road through Massa to *S. Agata* (*Hotels*: see “HOTEL LIST”), from which the Convent, now an Orphan Institute, is 10 min. distant on foot. The roof commands an extensive and charming view. The *Telegrafo* (790 ft.), rising above the Massa road, at a point 2 m. from Sorrento, finely overlooks the sea.





The hill derives its name from a species of Semaphore, by which signals were once made to Capri. From the **Piccolo S. Angelo** (1460 ft.), 2 hrs. S.E.E. of Sorrento, a still finer view may be obtained. For the beautiful carriage drive to Castellammare or Amalfi, see p. 49.

SPELLO (5200). Rte. 74.

Near Perugia, is finely placed on the hillside, and has some remains (near the station) of the Roman *Hispellum*—a theatre and a city gate.

In the Church of **S. M. Maggiore** are some remarkable frescoes by *Pinturicchio*, representing the Annunciation, Adoration of the Magi, and Disputation in the Temple. The interesting Church of **S. Andrea** has damaged frescoes and a fine painting by *Pinturicchio* of the Virgin and Children with four saints.

SPEZIA (66,000). Rtes. 35, 60, 68.
Good *Buffet*.

Caffè del Corso, near the Public Garden. *Caffè Bazell-Crastan*.

Cabs.—60 c. the drive by day; 1 fr. by night. With two horses, 75 c. by day; 1.25 by night. Fixed tariff for excursions. By the hour, 2 frs.; outside the town, 3.20. Each additional half-hour, 1.50. The tariff here is very complicated, and it is best to enquire at the hotel.

Boats.—1.50 the hour.

Steamers.—To *Porto Venere* in 65 min., 30 c.; to *Lerici* in 45 min., 30 c.

Electric Tramway on both sides of the bay.

English Church Service in a large room near the Hotel Croce di Malta.

British Vice-Consul.—*A. J. Ogston, Esq.*

Physician.—*Dr. A. E. Leeson*, Hotel Croce di Malta.

Dentist.—*Dr. Bright* (from Genoa), twice a month at the H. Croce di Malta.

Chemist.—*Farmacia Internazionale*.

Shopping.—Army and Navy Stores, under the Portico by the Public Garden.

Sketching and photographing near the forts is forbidden.

A town of modern origin on the W. side of the gulf which bears its name, is the principal naval port in Italy, and the seat of a royal dockyard and a commercial harbour. The hills around are covered with forts, and the scenery in all directions is beautiful. Spezia enjoys a delightful winter climate, besides being a comparatively cool retreat in summer, with good accommodation for bathing. A pleasant drive may be taken along the W. shore of the bay to (7 m.) **Porto Venere**, where there is a ruined church of *S. Pietro* in a romantic situation. Pedestrians should take a boat across to *Cadimare*, to avoid the tedious circuit of the arsenal and dockyard. Another good road leads E. to (10 m.) *Lerici*, but both these places may be conveniently visited by steamer. Spezia may be made the starting-point of many very interesting and beautiful excursions. Several old castles of the Malaspina family are within a drive or a short journey by tramway. Among the most important are the Castello Malaspina at *Fosdinovo*, and the Castello Brown at *Aulla* (Route 35).

SPOLETO (9600). Rte. 74.

The Roman *Spolegium*, is one of the most beautifully situated towns in Central Italy. Pius IX was bishop of this place before his elevation to the pontificate.

The road from the station crosses a three-arched Roman bridge (subterranean but accessible); there are also remains of a theatre, an amphitheatre, a temple (under S. Ansano—accessible), a triumphal arch, and many other Roman buildings in the town, which has now a most picturesque mediaeval appearance.

The **Cathedral**, a very ancient building, has a remarkably fine front, adorned with mosaics of 1207. In the choir are frescoes representing the life of the Virgin Mary by *Filippo Lippi*. To the left of the high altar is the painter's tomb, and in a chapel near it a beautiful Virgin and Child with saints, by *Giov. Spagna*.

The **Pinacoteca**, near the Cathedral, has a collection of antiquities, good Renaissance chimney-piece, some sculptures, and a fresco by *Giov. Spagna*.

It is housed in the *Palazzo Municipale*, in front of which a Roman house, with mosaic pavements, once belonging to the mother of Vespasian, has been found.

Ascending towards the fortress, now a prison, we leave the town by the *Porta Rocca*, and obtain a sudden view of a grand ravine, spanned by the *Ponte delle Torri*. This fine bridge serves the purpose both of aqueduct and viaduct, and is said to date from 604. Below to the W. is seen the Church of *S. Pietro*, which may be reached in 20 min., and has a front carved with curious Romanesque reliefs of animals.

From the aqueduct a path ascends through woods in $1\frac{1}{2}$ hr. to the summit of *Monte Luco* (fine view).

From the *Porta S. Gregorio*, near the station, a road leads in 20 min. to the Church of the *Crocifisso*, now situated within the *Campo Santo*. It dates from the end of the 4th cent. The façade is fine. In the interior are ancient columns.

4 m. from Spoleto, on the high road to Assisi, is the Church of **S. Giacomo**, containing some very interesting and important frescoes by *Giov. Spagna*.

SUBIACO (8000). Rte. 85.

A beautifully situated town, the ancient *Sublaqueum*, so called because of the three artificial lakes formed just above it at different levels in the rocky bed of the Anio, as an adornment to the Villa of Nero. The lakes and ruins of the

Villa were swept away by a torrent in 1305, and only a few remains of buildings on both banks of the river can now be seen.

Subiaco is chiefly celebrated as the cradle of the Benedictine Order, whose Founder, St. Benedict of Norcia, became a hermit in these solitudes many years before the foundation of Monte Cassino, when only 14 years old. The Monasteries, which are closed from 12 to 3, may be visited in 3 or 4 hrs.

A carriage road from the inn leads through the town, and ascends to a ($1\frac{1}{2}$ m.) bridge, just above which is a round chapel, marking the spot where Maurus, one of the first disciples of St. Benedict, saved his comrade Placidus from drowning. Above this are remains of the bridge containing the sluices by which the height of the water in the lowest lake was regulated; while on the further bank are substructions belonging to the villa. Here was found the statue in the Museo delle Terme (p. 241). A paved pathway leads hence to the **Monastery of S. Scolastica**, sister of St. Benedict, which contains three Cloisters. In the FIRST (modernised) are some fragments from Nero's Villa. Here in 1465 *Pannartz* and *Schweinhelm* printed the first book published in Italy (cf. p. 274), and copies of works from their press are still preserved in the library. The SECOND (1052) was rebuilt a little later in the Pointed style, and has a beautiful Gothic doorway. The THIRD presents a striking example of Romanesque architecture (1235), and has arcaded shafts adorned with Cosmatesque mosaic. Out of it opens the modernised Church, with a Crypt worth notice, and some good specimens of pavement in its Sacristy.

About $\frac{1}{2}$ hr. above the Monastery stands the **Sacro Speco**, deriving its name from the cavern to which the youthful saint retired for purposes of mortification. Here is a labyrinth of chapels at different

levels, the building being placed against the almost precipitous rock above the rt. bank of the river. The walls of each chapel are covered with frescoes of great interest and considerable merit, chiefly by *Cavallini* (?). An almost contemporary portrait of S. Francis of Assisi is of great interest. In one of the lower Oratories are several signed paintings by *Magister Conxolus* (1219), an otherwise unknown artist. At the foot of the descent is the Cavern itself (*Speco*), where St. Benedict rolled his naked body in a bed of thorns to subdue temptation.

A visit to this singularly beautiful and interesting spot forms one of the most attractive excursions in the neighbourhood of Rome.

SUSA (5000). Rte. 2.

The Roman *Segusio*, lies in a beautiful situation on the rt. bank of the *Dora*. Here are several ancient remains, including a fine **Arch** of 8 B.C., erected in honour of Augustus on the road to Rome, and two arches of an aqueduct, used as the entrance to the castle. The 11th cent. **Cathedral** is of high interest, and contains some admirable carvings and inscriptions. A green marble, resembling the *Verde antico* of the Romans, is quarried in the neighbourhood of Susa, and is largely employed in ornamental building. The *Fortezza della Brunetta*, on the opposite bank of the river, is a picturesque mediaeval ruin.

SUTRI.

The Roman *Sutrium*, stands in a very picturesque situation on a hill of volcanic formation, surrounded by a deep ravine. There are scanty remains of the city-walls. It has a number of interesting Etruscan tombs, hewn in the tufa rock; and an amphitheatre, also cut out of the rock, which is unique and beautiful. Close by is the curious rock-hewn church of *Madonna del Parto*.

TARANTO (60,000). Rtes. 83, 95, 99.

The ancient *Tarentum*, is curiously placed upon a narrow neck of land between the *Golfo di Taranto* and the *Mare Piccolo*, an inland lake about 4 m. from E. to W. To the E. of the rocky strip on which the old town is situated, occupying the site of the ancient *Acropolis*, lies the modern quarter. The 11th cent. **Cathedral** has been partly modernised, but retains some ancient columns, and numerous relics of S. Cataldo, an Irishman, to whom the church is dedicated. In a courtyard near the end of the *Strada Maggiore* are two broken columns of a *Doric Temple*, one of the earliest extant (beginning of 6th cent. B.C.). Outside the *Porta di Napoli*, by which the town is entered from the station, runs a *Roman Aqueduct* 9 m. long. In the principal Piazza is a **Museum**, containing a collection of antiquities found in the neighbourhood, including prehistoric and Greek pottery, some fine silver vessels, etc. The harbour is almost entirely used for naval purposes, and there is a large dockyard. Two small islands, *S. Pietro* and *S. Paolo* (the latter crowned with a fort), protect the harbour. Taranto is famous for its oysters, and gives its name to the *tarantola*, or venomous spider.

TEANO (3500). Rte. 82.

The ancient *Teanum Sidicinum*, lies 2 m. from its station, at the foot of the imposing *Roccamonfina*, an extinct volcano (3297 ft.). Above the town rise the remains of a castle built by Martino Marzano, Duke of Sessa, in the 15th cent. The **Cathedral**, a modernised Basilica, with ancient columns, contains some interesting monuments and inscriptions. Outside the modern town are ruins of an Amphitheatre, and of baths and other buildings.

TERNI (26,000). Rtes. 74, 78.

The Roman *Interamna*, is a manufacturing town, the seat of the most important armour-plate works in Italy, and the birthplace of Tacitus the historian, and of the Emperors Tacitus and Florian. The high altar of the *Cathedral* is adorned with fine marbles. The Church of *San Francesco*, of the 13th cent., has a handsome portal and bell-tower. The interior is adorned with frescoes. Among the antiquities of the place are the remains of an amphitheatre and of baths, and some Roman inscriptions, preserved in the *Palazzo Pubblico*.

The celebrated **FALLS OF TERNI**, or **Cascate delle Marmore**, are about 5 m. distant. A carriage costs 5 frs. for one person, 7 for two, and 2 frs. extra for every extra person above two. Electric tram from the station to the town, and to the foot of the waterfalls. The railway station of *Marmore* (**Route 78**) is close to the upper fall, from which the pedestrian can return by train. The falls can be seen both from above and below, and from several points of view. Lord Byron has pronounced them "worth all the cascades and torrents of Switzerland put together." Like that at Tivoli, this cascade was artificially constructed by the Romans. The height of the upper fall is 65 ft.; the second, 330 ft.; and the lowest, 190 ft.; making a total of nearly 600 ft., or with the intervening ledges 700 ft. Less than 2 m. higher up the level valley of the Velino is the pretty lake of *Piediluco*.

TERRACINA (6000). Rte. 81.

Finely situated on the flank of *Monte Teodorico*, whose summit is crowned with the ruins of a Temple of Venus. The ascent of the hill may be made in 40 min. by the older Via Appia, passing remains of ancient walls and tombs. The temple is interesting, and the view superb.

The **Cathedral** has some ancient columns, and a pavement and a fine pulpit of Cosmatesque mosaic, resting on marble shafts with lions at their base. It occupies the site of a *Temple of Roma and Augustus*.

The 12th (?) cent. tower, with small arches and columns, is fine. In front of it is the ancient Forum, the pavement of which is still preserved. There are many other Roman remains in the town, and at the E. extremity the rock is cut away perpendicularly, for a height of 120 ft., to allow of the passage of the later Via Appia.

About 12 m. W. of the town rises the imposing headland of *Monte Circello* (1050 ft.), the legendary haunt of the enchantress Circe; at the E. extremity is the village of San Felice (carriage road from Terracina). The drive to Fondi, Itri, and Formia, by the Via Appia, is extremely fine.

TIBER, the ancient *Albula*, said to have changed its name to *Tiberis*, because Tiberinus, one of the kings of Alba, was drowned in its waters. The classic river rises among the springs of *Monte Famajolo*, a few miles N. of Borgo San Sepolcro, and flows generally south, reaching the sea at Fiumicino after a course of about 200 miles. No important city stands upon its banks, excepting Rome. Its principal tributaries are the *Topino* near Assisi, the *Paglia* near Orvieto, the *Nera* near Orte, and the *Tezerone* or *Anio*, which enters it about 4 m. above Rome, after flowing W. from Tivoli. For the first 50 miles the Tiber has the clearness of a mountain stream; at the Ponte S. Giovanni, below Perugia, it assumes a peculiar colour of deep green; while on approaching the capital its waters become turbid, fully justifying its ancient epithet of *flavus* (tawny). Until reaching the Campagna the scenery on the banks of the Tiber is generally rocky, and always well-wooded and attractive.

TIVOLI (p. 282). Rte. 85.

TODI (3000).

A hill town in Umbria (1500 ft.), on the site of the ancient *Tuder*, with extensive remains of walls and Roman buildings, including a fine substruction wall with niches, the object of which is not known (called Temple of Mars or a Basilica). The Romanesque **Cathedral** is good, and the Church of **S. Fortunato** has one of the finest Gothic fronts in Italy. Below the town, and outside the gates, is the handsome Renaissance Church of **S. M. della Consolazione**, by *Cola da Caprarola*. In the **Palazzo Comunale** is a Picture Gallery, with some admirable paintings by *Spagna*. Todi may be reached by motor omnibus from Perugia in 3 hrs.

TOLENTINO (5000). Rte. 84.

The birthplace of St. Nicholas the Augustinian in 1250, has some remarkable paintings. In **S. Niccolò** are frescoes by *Lorenzo* and *Jacopo da San Severino*; in **San Francesco**, frescoes of 1475; in **S. Catervo**, a sarcophagus with reliefs.

TORTONA (18,000). Rtes. 7, 33.

An ancient town, near the right bank of the *Scrivia*, was the *Dertona* of the Romans. It suffered much in the wars of the Middle Ages, and from the French in 1796. The **Duomo** (1584) contains an ancient sarcophagus with inscriptions in Greek and Latin, and adorned with Christian and pagan symbols.

TOSCANELLA (4800).

18 m. due W. of Viterbo, has two very remarkable churches. In **S. Pietro** (8th, 10th, and 12th cents.) is a raised choir, and a crypt with ancient columns. On the wall are very early and curious frescoes. **S. Maria** (13th cent.) has a singularly beautiful wheel window, three good doorways of mixed Gothic and Romanesque, and a pulpit made up

of ancient fragments. There are two other interesting Romanesque churches, mediaeval walls, and some Etruscan tombs (it was the ancient *Tuscania*).

TRANI (32,000). Rte. 83.

A seaport on the Adriatic, in the ancient province of Apulia, is celebrated for its Romanesque **Cathedral**, strikingly situated on a rocky platform, and almost surrounded by the sea. The magnificent bronze doors were executed by *Barisano* in 1179. The interior has been modernised, but the ancient crypts remain, extending beneath the entire building. The Church of the *Purgatorio* is also ancient, and that of *S. Francesco* has some remains of its original architecture. In the pretty *Villa*, a public promenade close to the sea, are preserved some Roman mile-stones.

This district is well worth exploring by the ecclesiologist. Andria, Bisceglia, Molfetta, Giovinazzo, Bitonto, Bitetto, Ostuni, and Ruvo—all these places and many others have interesting churches of the Norman period.

TREVI (1150). Rte. 74.

Near Foligno, occupies a very picturesque situation on the steep slopes of a hill, and represents the Roman *Trebiae*. Half-way between the station and the town is the Renaissance Church of **S. M. delle Lagrime**, with a large and important fresco of the Nativity by *Perugino*, and an Entombment by *Spagna*. In the town, the Church of **S. Emiliano** has three fine carved altars by *Rocco da Vicenza*. The **Pinacoteca** in the Town Hall contains some pictures of interest, including a Coronation of the Virgin, by *Spagna*.

At the end of a level road, 10 min. N., is the Franciscan Church of **S. Martino**, adorned with admirable works by *Spagna* and *Tiberio d'Assisi*.

In the plain, 5 m. S., is the so-called *Tempio di Clitumno*, a beautiful little building in the form of a pagan temple, supposed, however, to have been from its earliest construction (about the 6th cent.) a Christian church built up of classical materials. A little farther, near the village of *Le Vene*, are the romantic sources of the *Clitumnus*.

TREVISO (18,000). Rtes. 42, 54, 59.

In *Venetia*, has several handsome buildings and some admirable pictures. In the **Cathedral** is a painting of Three Saints, by *Bissolo*; an Adoration of the Shepherds, by *Paris Bordone*; an Annunciation, by *Titian*; and frescoes by *Pordenone*. There is also a fine tomb by the *Lombardi*. **S. Niccolò**, a large Gothic edifice of brick, has a remarkable painting of the Virgin and Child with six saints, by *Pensaben* and *Savoldo*, and a tomb by the *Lombardi*. The Church of **S. Andrea** has a Virgin and Child with two saints, attributed to *Bissolo*. Behind the high altar at **S. M. Maddalena** is a painting of Christ appearing to the Magdalen, by *Paolo Veronese*. The **Monte della Pietà** contains an Entombment, formerly attributed to *Giorgione*, of the school of *Pordenone*. There are some good paintings in the **Pinacoteca**, by *L. Lotto*, *Paris Bordone* (a native of Treviso), and others of the Venetian School.

TRIESTE (150,000). Rtes. 56, 57.

Cabs.—Corone 1 a course. In the town, cor. 2 per hour. Outside the town, cor. 3 per hour. Carriage (one horse) to Miramar and back, cor. 5 (for every hour's staying, cor. 2). Boat from cor. 2 to cor. 3 per hour. Steamer to Venice—in winter three times a week, in summer every day.

British Consul. U.S.A. Consul. English Church Service.

Trieste, though an Austrian seaport, retains many characteristic

features of Italy. The language generally spoken is Italian, and newspapers, advertisements, and official notices are printed in the same idiom. It ranks as the third city in the Empire, and as the first port in the Adriatic, having long since extinguished the trade of both Venice and Ancona. It is beautifully situated under a semicircle of hills, which themselves are backed by the Carinthian Alps.

Trieste consists of an old town and a new, the former capped by the Cathedral, and presenting many strange pictures of semi-Oriental life. Market women may be seen in gay costumes from Capodistria and other parts of the coasts, while Dalmatians and Montenegrins move with dignity about the streets. The modern parts of the town are well built, and contain handsome houses and spacious squares, and the dock houses of the free port are new and commodious.

The **Tergesteo** is a fine structure of recent times, containing a Club, Concert and Ball Rooms, Exchange, Reading Rooms, Lloyd's Offices, and a Telegraph Office.

The **Piazza Grande** on the quay has a very handsome Town Hall on its side towards the land. Nearer the sea in the same square are the palatial offices of the Austrian Lloyd Steamship Company, which has its headquarters at Trieste.

The **Palazzo Ravelterra**, open from 11 to 2, contains a few objects of art. A statue has been erected to the Emperor Maximilian, who had so unfortunate a career in Mexico. The chief monument of antiquity is the **Cathedral**, a Byzantine edifice in the highest part of the town. It is supposed to stand on the site of a Temple of Jupiter. Fragments of Roman tombstones are built into the façade. The original building belongs to the 6th cent., but it has been altered in the 10th and 14th. The view from its summit embraces Isola, Istria, Capodistria, and the gulf, and gives a good idea of the

new city which has sprung up during the last half-century.

The **Castle of Miramar** is beautifully situated on a promontory along the quays. It was the residence of the Emperor Maximilian, and has sumptuously furnished and richly ornamented rooms, besides a Museum of Egyptian and Grecian antiquities. The park and gardens are beautifully laid out, and afford extensive and pleasing views of the city of Trieste, of the Adriatic, and of the Alps.

TROJA (6700). Rte. 93.

A hill town near the coast of the Adriatic, is celebrated for the fine bronze doors of its Romanesque **Cathedral**, dating from 1120. The building is otherwise of great interest, and contains some remarkable sculptures.

TURIN (330,000). Rtes. 2-14.

There are three stations — the *Centrale*, *Porta Susa*, and *Succursale*. Between the two latter is a short tunnel. The first is the only one which is likely to be of any service to the English traveller.

Restaurants. — *Cambio*, Piazza Carignano; *Meridiana*, Galleria Natta; *Molinari*, Station of Porta Nuova.

Electric Tramway along all the main thoroughfares.

Post and Telegraph Office. — 10 Via Principe Amedeo.

Booksellers. — *Clausen*, 11 Via Po; *Fratelli Bocca*, 3 Via Carlo Alberto; *Casanova*, Piazza Carignano; *G. B. Paravia*, 23 Via Garibaldi; *G. B. Petrini*, 15 Via Garibaldi; *Lattes*, 3 Via Garibaldi.

Bankers. — *Kuster & Co.*, 54 Via Venti Settembre.

Money Changer. — *Ramella*, Via S. Tommaso.

Physicians. — *Dr. F. Conti*, 4 Corso Vinzaglio; *Dr. F. Mercandino*, 7 Corso Siccardi; *Dr. B. Gruziadei*, 4 Via Montevecchio.

Dentists. — *Dr. L. Martini*, 2 Via Barbaroux; *Dr. C. Crida*, 18 Piazza Castello.

Chemists. — *Farmacia Centrale*,

Via Roma; *Fogliano*, Via Roma; *English and American Pharmacy*, 27 Via Roma; *Farmacia Masino*, 3 Via Maria Vittoria.

Baths. — *La Provvidenza*, Via Venti Settembre (Turkish and Swimming).

Theatres. — *Regio* (opera), Piazza Castello; *Vittorio Emanuele*, Via Rossini; *Carignano* (opera and comedy), Piazza Carignano; *Alfieri*, Piazza Solferino; *Politeama Chaarella*, Via Principe Tommaso; *Balbo* (operettes), Via Andrea Doria.

Galleries. — *Armeria Reale*, Piazza Castello; *Regia Pinacoteca*, Via Accademia delle Scienze.

Museums. — *Antichità*, Via Accademia delle Scienze; *Zoologia*, *Geologia*, and *Mineralogia*, Palazzo Carignano; *Civico*, Via Gaudenzio Ferrari; *Risorgimento Italiano*, Corso Siccardi.

British Vice-Consul. — *E. Anfone*, 8 Via S. Anselmo.

U.S.A. Consul. — *A. H. Michelson*, 5 Corso Vittorio Emanuele.

English Church. — 15 Via Pio Quinto.

Cabs. — 1 fr. the course; 1 fr. the half-hour; 1.50 the hour.

Boats. — 1 fr. the first hour; 50 c. each succeeding hour (without rowers).

The capital of Piedmont is beautifully situated in an extensive and fertile plain, surrounded by the Alps, at the confluence of the Dora Riparia with the Po. It is laid out with the regularity of a chess-board, owing its plan to the Roman colony which formed its nucleus (this explains the regularity of plan of the older portion of several other cities of North Italy, Pavia, Brescia, Piacenza, etc.).

No city in Italy can boast of finer streets and avenues, or more imposing piazzas, in the modern style; and the tourist who passes on to Milan, Florence, or Rome without making a stay at Turin, misses seeing one of the handsomest and most attractive cities in the country.

Turin is first mentioned in history in the time of Hannibal, by whom it was taken and sacked on his descent into Italy after crossing the Alps B.C. 218. It became a Roman colony B.C. 166, and was called *Augusta Taurinorum*. On the fall of the Empire it went to the Lombards, and became the capital of one of the thirty Lombard duchies; thence it passed successively to Charlemagne and to the Marquises of Susa. In the 11th cent. it passed by marriage into the family of the Dukes of Savoy, who gradually acquired the districts known as Piedmont and Sardinia. In 1706, during the War of Succession, the city, under Vittorio Amedeo II, was unsuccessfully besieged by the French, who were defeated by Prince Eugène (p. 313). In 1720 Vittorio Amedeo took the title of King of Sardinia. During the Napoleonic wars Sardinia was annexed to the French Empire, but restored to the House of Savoy by the Treaty of Vienna in 1814.

In 1848, under King Carlo Alberto, the government became a Constitutional Monarchy, with a Senate and House of Representatives. Carlo Alberto took part in the National Movement in 1848, and was defeated by the Austrians in the battle of Novara (1849), after which he abdicated in favour of his son, Vittorio Emanuele. In 1861, owing to revolutions in various States of the Peninsula, Vittorio Emanuele II was proclaimed the first King of United Italy, and Turin became the national capital until 1865, when the seat of government was removed to Florence.

In the centre of the town is the PIAZZA CASTELLO, so called from the castle known as the **Palazzo Madama**, or Lady Palace, named after Maria, mother of Vittorio Amedeo II (1718), which was built in the centre, and is now used for Government offices. Surrounding the square are the Royal Palace, the Theatre, and other buildings of

imposing architecture, fronted with handsome arcades.

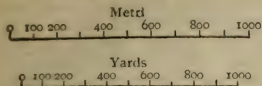
THE ROYAL PALACE (Adm. daily, (9 to 4) was built by Carlo Emanuele II in 1660 and designed by *Castellamonte*. Its exterior, which is of plain but handsome proportions, forms the western portion of the Piazza Castello. The bronze equestrian statues of Castor and Pollux, which decorate the pillars of the gateway, are by *Sangiorgio*. In the hall is an equestrian statue of Vittorio Amedeo I. The statue is of bronze, and the horse of marble. Among other statues here worthy of notice are those of Carlo Alberto by *Vela*, and Emanuele Filiberto by *Varni*. The apartments to which the vast staircases conduct are very large and handsome, and are sumptuously furnished. Among the works of art here shown are objects in metal by *Benvenuto Cellini*. Under the palace and garden are remains of a Roman theatre.

In the S.E. wing of the Palace is the ROYAL ARMOURY, which is entered from the first door to the rt. in the arcade. (Tickets to be obtained gratis, daily between 11 and 3 o'clock, at the office of the secretary on the ground floor.) In the first room are several interesting relics of Napoleon I. Among them, the sword he wore at Marengo, and a quadrant he used when a young lieutenant. Besides these there are two kettle-drums captured at the battle of Turin (1706), models of modern arms, several swords presented to the late King Vittorio Emanuele, a cabinet containing numerous gifts presented to him by various Italian towns, and the favourite horse of Carlo Alberto.

The *Long Hall* contains a very fine collection of arms, suits of armour, helmets, and shields. Many of the weapons and suits of armour are of special interest, among them the armour of Prince Eugène, the sword of St. Maurice, and the sabre of Tippoo Sahib. A small room adjacent contains a very

TORINO. (TURIN).

Natural Scale. 1:32,000.



- | | |
|-----------------------------|------------------------------------|
| 1. S. Giovanni (Cattedrale) | A. Hotel de l'Europe |
| 2. La Consolata | B. Grand Hotel |
| 3. Basilica Magistrale | C. Bonne-Femme-Métropole-Feder |
| 4. Corpus Domini | D. Hotel Trombetta et d'Angleterre |
| 5. S. Francesco di Sales | P.T. Post & Telegraph Off. |
| 6. S. Carlo | |
| 7. S. Cristina | Theatres. |
| 8. S. Francesco da Paola | T.R. Teatro Regio |
| 9. S. Filippo | V.E. Vittorio Emanuele |
| 10. S. Massimo | Alf. Alfieri |
| 11. Gran Madre di Dio | |
| 12. Palazzo Madama | |



valuable collection of ivories, coins, and mosaics. There is also a valuable Library of 60,000 vols. and 2000 MSS, with many miniatures and original drawings, including many by *Leonardo da Vinci* and *Gaudenzio Ferrari*.

Attached to the Royal Palace on the W. side is the CATHEDRAL, in the Renaissance style, completed in 1498. The façade is very handsome, and is constructed of marble. The **Cappella della Santa Sindone** is a lofty rotunda, surrounded by columns of black polished marble with gilded capitals and bases. Over the altar of this chapel, in a species of urn, is preserved a portion of the winding-sheet (*Sindone*) in which our Saviour's body was wrapped for burial. (Entrance before 9 a.m.) This is one of the burial-places of the house of Savoy.

N.W. of the Cathedral is the **Porta Palatina**, a Roman gateway flanked with mediaeval towers. Remains of a similar gateway are incorporated in the Palazzo Madama. It now serves as a School of Design. In the Church of *S. Spirito*, close by, Rousseau became a Roman Catholic at the age of 16 years.

The Piazza in front of the *Palazzo di Città* (town hall) contains several statues of kings and princes with their names inscribed, and commemorative tablets facing them. N.W. of this point is the Church of the *Consolata*, with some kneeling statues of royalties, a miraculous Madonna, and a 10th (?) cent. campanile.

From the Piazza Castello the Via Garibaldi (tramway line) leads W. to the *Piazza dello Statuto*, in which is a curious allegorical monument of the **Mont Cenis Tunnel**, by *Tabacchi*, representing Science triumphing over the material obstacles of the mountain. A really interesting monument in Italian history is that erected in front of the old citadel to **PIETRO MICCA**, the brave soldier who blew up the citadel at the cost of his own

life on 30 Aug. 1706, to hinder the advance of the French army. The triangular Piazza lies S. of the *Giardino della Cittadella*, opening out of the Via Garibaldi. The equestrian statue of the *Duke of Genoa*, in the Piazza Solferino, represents the duke at the battle of Novara at the moment his horse is killed under him.

The **University** is a large Renaissance building in the Via di Po, dating from the year 1713. It numbers 2350 students and over 80 professors. The *Library* (open every day) contained over 250,000 volumes and 4000 MSS., but its contents were much damaged by a fire in 1904.

The *Accademia Albertina delle Belle Arti*, 6 Via dell' Accademia Albertina (open daily, except Sundays, 10 to 4, 50 c.), contains an interesting collection of ancient and modern masters, but most of the old pictures are copies, or apocryphal.

From the Via del Po the Via Montebello leads N. to the **Mole Antonelliana**, originally intended for a synagogue, and now a National Museum. It was erected to the memory of Vittorio Emanuele II in 1889. Its curious spire (540 ft.), which is so conspicuous a feature on the approach to Turin, may be ascended for the view (50 c.). It is surmounted by a gilt statue of the King, 13 ft. high. The building contains a hall of 300 ft. in length.

The **Museo Civico**, or *Municipal Museum* (Adm. 50 c., 9 to 4. Free, Sun. and Thurs., 12 to 3), in the Via di Gaudenzio Ferrari, contains a collection of ethnological, prehistoric, and mediaeval objects, as well as paintings, stained glass, and other works of art.

The Via del Po terminates in the *Piazza Vittorio Emanuele*, one of the finest squares in Europe for size, regularity of architecture, and beauty of situation. On the opposite side of the river stands the large Church of the *Gran Madre di Dio*, imitated from the Pantheon at Rome, with granite columns in its

portico. In front of it rises a monument of Vittorio Emanuele I, to commemorate whose return the building was erected in 1814. Higher up the hill is seen the **Monte dei Cappuccini**, which affords a magnificent view of the city and the Alps. It may be reached by cable tramway (15 c. there and back). Here also is the Station of the Italian Alpine Club. Near the *Ponte di Ferro*, on the left bank of the river, is the **Giardino Pubblico**, the favourite evening promenade. On its S. side is a curious model of a *Mediaeval Castle* (Adm. 1 fr.). Further N. is the 17th cent. *Castello del Valentino*.

In the *Palazzo Carignano*, S. of the Piazza Castello, and reached by the street of the same name, Vittorio Emanuele was born on 17th March 1820. Here sat the Chamber of Deputies before Rome became the capital of Italy. The rooms thus occupied now contain a NATURAL HISTORY COLLECTION (open daily, except Monday, from 1 to 4). In front of the Palace is a marble statue of Vincenzo Gioberti (1852), by *Albertoni*.

Near this square to the E. is the Piazza Carlo Alberto, with a bronze statue of CARLO ALBERTO by *Marochetti*.

In the Via Carignano, about 300 yds. S. of the Piazza Castello, is the **Palazzo dell' Accademia delle Scienze**, formerly a Jesuit College, containing on the lower floors a valuable Collection of Antiquities, and on the second floor a Picture Gallery. (Adm. to each, 1 fr., 10 to 4; Sun. free.)

MUSEUM OF ANTIQUITIES. *Ground Floor.* Room I. To the rt. and left, statues of Pharaoh. Head of Pharaoh. Sphinx with face of Pharaoh. Pharaoh kneeling, in red granite. Rameses II seated, in black basalt. At a window, colossal ram's head, in sandstone. Statue of Ptah standing, in black granite. Priest of Anmon, a small statue in black granite, standing. II. Sitting statue of Pharaoh Horemheb, in

white alabaster. Models of Egyptian temples. Sarcophagus in green basalt, covered with inscriptions. At the end of the room, Statue of Pharaoh Tutmori, in black granite. III. Sarcophagus in green basalt. IV. On a shelf to the rt., Bust of Julius Caesar, in white marble. Many mutilated Greek and Roman statues. Cinerary vases and Etruscan urns. On the floor, Mosaic of Orpheus, with a lion, antelope, bear, stag, and ass.

First Floor. Room I. In central cases, mummies and mummy coffins. Round the walls, papyri. At the windows, vases, figures, and inscriptions. At the end of the room, small deities. On the left of the exit, trinkets and scarabaei. Room II. In central cases, papyri. On the wall, inscriptions and stelae, many of them coloured. In cases, Egyptian deities. In the cabinet on the rt., glass and pottery. Room III (long corridor). At the doorway, two statues in black granite. Small objects in bronze and alabaster. At a window, kneeling figure in limestone, with a ram. Further on, mummies of bulls and cats. Jewellery. Alabaster vases and household relics. Opening out of the corridor is a small chamber, containing the objects from the tomb of Kha, an architect, and his wife, found at Thebes in 1906, which are in a marvellous state of preservation. At the end, turning to the rt., is a long room with Etruscan curiosities and miscellaneous contents of tombs.

PINACOTECA (on the Second Floor), Room I. Princes of the House of Savoy. II. 21 *Barnaba da Modena*, Virgin and Child. *Macrino d'Alba*, 31 SS. Paul and Louis of Toulouse. 33 SS. Peter and Bonaventura. *Defendente Ferrari*, 35 Marriage of St. Catharine, with St. Peter and a predella. 36 Virgin and Child, with SS. Barbara and Michael (predella). 40 *Girolamo Giovenone*, Virgin and Child, with SS. Peter Martyr, Eusebius, Catharine, and Mary Magdalen. III. *Gaudenzio Fer-*

rari, 50 Crucifixion. 51 Deposition from the Cross. IV. *Sodoma*, 56 Holy Family. 59 Death of Lucretia. 63 Virgin and Child, with SS. John Evangelist, Jerome, Lucia, and Catharine. VI. *Fra Angelico*, 103, 104 Angels. 110 *Botticelli*, Virgin and Children, with the Archangel Gabriel. 113 *Botticelli* (?), Tobias and Raphael. 115 *Lorenzo di Credi*, Virgin and Child. 117 *Pollajuolo*, Tobias and Raphael. 122 *Bronzino*, Eleanor of Toledo. *Buld. Peruzzi*, 129 Girl's head. 131 Architectural design, formerly belonging to Charles I. VII. *Borgognone*, 134 SS. Ambrose and Augustine. 135 Virgin and Child. 137 *Nicola Appiani*, St. Catharine. 138 *Gian Pietrino*, Bearing the Cross. 139 *Cesare da Sesto*, Virgin and Children. 144 *Timoteo Viti*, Virgin and Child. 145 *School of Raphael*, Julius II. 146 *Raphael*, Virgin and Child (Madonna della Tenda). This fine picture is a very old copy of the original at Munich. *Giulio Clovio*, 149 La Santa Sindone (p. 310). 150 Four Passion Scenes. *Francia*, 155 Entombment. 157 *Giov. Bellini*, Virgin and Child. 160 *Bart. Vivarini*, Virgin and Child. 162 *Schianone*, Virgin and Child. 164 *Mantegna*, Holy Family with St. Catharine. 165 *Titian* (copy), Paul III (Farnese). On the left beyond this room, Cabinet of Engravings, in a good light, worth attention. VIII. 167 *Desid. da Settignano*, Virgin and Child—relief in marble. 168 *Robbia School*, Virgin and Children. Small copies of well-known paintings in enamel. X. 187 *Jan Van Eyck*, St. Francis receiving the Stigmata. 188 *Petrus Christus*, Virgin and Child. 190 *Roger Van der Weyden*, Devotee. 191 *School of Mabuse*, Holy Family. 192 *Master of the female half-figures*, Crucifixion. 194 *Bernard Van Orley*, Healing the King's Evil. 195 *Flemish School*, Triptych—Annunciation, Adoration, Circumcision. 202 *Memling*, Story of the Passion. 207 *Sustermans*, Vittoria della Rovere. 210

Flemish School, Portrait of a girl. 216 *Brueghel*, Peasants—a group of two hundred figures. 218 *Teniers*, His wife and boy. 219 *Brueghel*, River Scene. 223 *Sallaert*, Procession of children. *Brueghel*, 226 Deer-hunting. 228 St. Hubert and the stag. 231 *Teniers*, Ale-house musicians. 234 *Brueghel*, Landscape. XI. 261 *Teniers*, Card-players. *Vandyck*, 262 Six Children's heads. 264 Three Children of Charles I. 266 *Teniers*, Tavern interior. *Vandyck*, 279 Princess Isabella Clara Eugenia. 288 Holy Family. 295 *Van Lint*, Landscape and water. 300 *Vandyck*, Rinaldo and Armida. XII. 303 *Holbein* (copy), Erasmus. 320 *Velasquez*, Philip IV. 322 *Ribera*, St. Jerome. 324 *Murillo*, Capuchin friar. XIV. 362 *Engelbrechtsen*, Triptych—Crowning with thorns, Ecce Homo, Crucifixion. 365 *Ravenstein*, Male portrait. 366 (Same as 192), Girl playing the lute. *Gerard Dowd*, 375 Geographer. 377 Girl at a window. 380 Soap bubbles. 384 *Musscher*, Old woman. 392 *Fabritius*, Hagar. 393 *Rembrandt*, Old man asleep. 394 *Koninck*, Male portrait. 406 *Paul Potter*, Four bulls. 408 *Wouvermans*, Charge of cavalry. XV. 433, 437 *Griffier*, Views of London. 439 *Saftleven*, View of a Dutch town. 442 *Griffier*, Landscape. 444 *Ruysdael*, Landscape. XVI. *Caravaggio*, 462 St. John Evangelist. 465 Lute-player. 474 *Sassoferrato*, Virgin and Child. 475 *Tempesta*, Death of Adonis—a curious oval picture, set in an enamel frame. 482 *Sassoferrato*, Virgin and Child with a rose. XVII. 495, 489, 500, 509, *Albani*, Air, Water, Fire, and Earth. *Guercino*, 491 S. Francesca Romana. 497 Prodigal Son. 513 Virgin and Child. XVIII. *Guercino*, 534 Ecce Homo. 548 *Strozzi*, Homer. 556 *Salvator Rosa*, Baptism of Christ, in a landscape. XIX. *Paolo Veronese*, 564 Danaë. 572 Queen of Sheba. 573 *Savoldo*, Holy Family, with St. Francis. 578 *Moretto*, Virgin and Child.

XX. 580 *Paolo Veronese*, Supper at Simon's house.

Adjoining the Academy is the spacious *Piazza S. Carlo*, in the centre of which is a bronze equestrian statue of **EMANUELE FILIBERTO**, Duke of Savoy, by *Marocchetti*. The reliefs on the west side represent the battle of St. Quentin, and on the east the treaty of peace in 1559, by which the House of Savoy regained the duchy.

From the N.E. corner of this Piazza the Via Maria Vittoria leads to the spacious *Piazza Carlo Emanuele*, in which is a fine MONUMENT TO CAVOUR, by Dupré. The pedestal is supported by allegorical figures, and adorned with reliefs.

The **Superga** (2145 ft.) is reached by tram from the Piazza Castello in about 50 min.; return fares, 1st class, 4.70; 2nd class, 3.40; the ascent of the hill itself is made by cable tram.

The handsome CHURCH, embellished by a portico of eight marble columns, and surmounted by a cupola, was erected by Vittorio Amedeo II, to commemorate the raising of the famous siege of Turin in 1706. It contains the tombs of the Sardinian monarchs down to Carlo Alberto (1849). The hill commands delightful views over the city, the suburbs, the Po, and the surrounding country, and affords a magnificent panorama of the neighbouring Alps. On the rt. are Monte Rosa and the Matterhorn. Mont Blanc is hidden by intervening giants; Monte Viso is the conical hill which is so conspicuous to the left. There is a hotel at the summit, where the night may be spent, in order to see the sun rise and set.

TUSCULUM (p. 285). Rte. 82.

UDINE (37,000). Rtes. 56, 58.

The Roman *Utina*, and the chief place in Friuli, has remains of mediæval walls and several mansions of the Venetian aristocracy with painted façades. An old writer once called the town a

miniature Venice, and the comparison has been repeated in every account of Udine down to the present time, though it is not easy for a modern traveller to perceive wherein the resemblance lies.

The **Cathedral** has finely sculptured doorways and a six-sided tower. From the tower of the **Castle**, which rises in the centre of the town, an extensive view may be obtained. In the **Arcivescovado** are frescoes by *Tiepolo* and *Giov. da Udine*. The **Palazzo Civico** has in its vestibule a 16th cent. fresco by *Pordenone*. It was built in the style of the Doge's Palace at Venice in 1457, and restored after a fire in 1876. In the **Museo Civico**, on the other side of the Castle, are several Roman antiquities, a Collection of Coins, a Library, and some good paintings by *Palma Giovane*, *Giov. da Udine*, and *Tiepolo*.

URBINO (5000). Rtes. 83, 84.

A loftily placed city (1300 ft.) with a famous history, is best known to modern travellers as the birth-place of Raphael in 1483. The rebuilt **Cathedral** has a Scourging of Christ, by *Piero della Francesca*. In **S. Domenico** is a terra-cotta relief, by *Luca della Robbia*.

The **Ducal Palace**, an enormous building of 1470, now belongs to the Italian Government, and serves a variety of uses. It is ornamented with very beautiful surface carvings by the best artists of the period. Some exquisite panels in tarsia adorn the Study.

In the **Picture Gallery** is a Resurrection, by *Titian*; SS. Roch and Sebastian, by *Timoteo Viti*; a Virgin and Child with saints, by *Giov. Santi*; and a Last Supper, by *Justus of Ghent*.

The **House of Raphael** contains no work of the painter himself, but a number of engravings from his pictures. On a wall is hung a detached fresco supposed to represent the infant Raphael and his Mother, by *Giov. Santi*, the painter's father.

VALLOMBROSA. Rte. 73.

A celebrated monastery near Florence, founded by S. Giov. Gualberto about 1020, as an act of atonement on behalf of the murderer of his brother Hugo. The present buildings are not older than the 17th cent., but the scenery around them is very attractive. They are now occupied by a Government School of Forestry. There are numerous hotels. A favourite point of view is the *Paradisino* (3335 ft.). Beautiful walks may be taken from Vallombrosa through the *Casentino* (Route 76).

VARALLO (4500). Rtes. 6, 19.

A beautifully situated town in Piedmont (1480 ft.), at the mouth of the *Val Mastallone*, close to the junction of that river with the *Sesia*. In the Collegiate Church of **S. Gaudenzio** is a Marriage of St. Catharine by *Gaudenzio Ferrari* (1471-1546), who was born in the *Valduggia*, a few miles S.E. of the town. At *S. M. delle Grazie* there is a Chancel Screen, adorned with frescoes from the life of Christ, by the same painter.

500 ft. above the town rises the **Sacro Monte**, a Pilgrimage Church and Sanctuary, approached by nearly 50 oratories, containing terra-cotta figures and frescoes in illustration of New Testament history. It was founded in 1486 by Bernardino Caimi, a Franciscan friar, on his return from a pilgrimage to the Holy Land. The most celebrated groups are the Massacre of the Innocents, Christ before Caiaphas, Christ before Pilate, Christ before Herod, the Bearing of the Cross, and the Crucifixion. The figures, some of which (Nos. 5, 38) are the work of *Gaudenzio Ferrari*, were chiefly modelled by *Tabacchetti* and *Giovanni d'Enrico*. Beautiful views are obtained on the ascent.

A good road leads up the *Val Mastallone* by the (3 m.) *Ponte della Gula* to (11 m.) *Fobello* (2890 ft.), a charming sub-alpine village.

VARESE (7700). Rtes. 1, 21, 25, 28.

Is a prosperous place, with very beautiful environs, which attract great numbers of Milanese and other North Italians, who have many villas in the neighbourhood. The most beautiful part of Varese is that where the *Grand Hotel* is situated, about a mile outside the town, near the station of Casbeno. The hotel itself, which was formerly the *Villa Recalcati*, is in a delightful situation, overlooking the Lake of Varese and the little lakes of Monate and Comabbio, but the chief glory of Varese is the magnificent view of the Monte Rosa chain from the terrace and grounds of the Grand Hotel. There is no distant view of the Alps at all comparable with this, except perhaps, the famous view of the Bernese Oberland from the Cathedral terrace at Berne. Amongst other excursions is that to the **MADONNA DEL MONTE**, about 7 m. N. of the town. (Carriage from the hotel and back, 10 fr.; electric tramway to the first chapel). From the foot of the mountain a wide and well-paved road leads up the hill, but it is more convenient to walk, as one must constantly dismount to see the chapels. This road, which is 30 ft. in width for the most part, and never less than 25, protected by stone balustrades on either side, winds up the side of the mountain in numerous zigzags, and at each of the turns is a chapel, containing a group of life-sized figures in terra-cotta, belonging to the 17th cent., illustrative of some event connected with the different mysteries of the Rosary. The events are illustrated in the following order:—1 Conception. 2 Annunciation. 3 Visitation. 4 Nativity. 5 Circumcision. 6 Christ amid the Doctors. 7 Agony in the Garden. 8 Sepulchre. 9 Flagellation. 10 Crowning with Thorns. 11 Bearing of the Cross, and Veronica. 12 Crucifixion. 13 Resurrection. 14 Ascension. 15 Day of Pentecost. 16 Assumption.

At the summit (2885 ft.) of the hill is the Church of the *Madonna del Monte*, containing terra-cotta groups of the Adoration of the Magi. The view from many points during the ascent, of the Alps on the one side, and the rich plain of Lombardy on the other, is exceedingly beautiful. Another interesting excursion from Varese is to (7 m.) **Castiglione Olona** (carriage 8 fr.). The collegiate church and baptistery contain frescoes by *Masolino*, those in the church representing scenes from the lives of the Virgin Mary, St. Stephen, and St. Lawrence; those in the baptistery, scenes from the life of St. John the Baptist.

1½ m. W. of the Grand Hotel, on the road to Laveno, is the *Colle Campiglio*. Several of the villas of the nobility in the neighbourhood are shown to visitors. One of the most beautiful is the (2 m.) *Villa Castelbarco*. The view from its terrace is very fine.

VEII (p. 288). Rte. 79.

VELLETRI (9000). Rtes. 80, 81.

A city beautifully placed on an eminence below Monte Artemisio. The ancient Volscian town of *Velitrae*, upon the site of which Velletri stands, was engaged in hostilities with Rome in the time of Ancus Marcius. Coriolanus fortified it, and it was finally dismantled by the Romans (338 B.C.), and its leading men transported to Rome. The ancestors of the Emperor Augustus came from *Velitrae*. Amongst the objects deserving of mention is the tall belfry of *Santa Maria in Trivio*, built in 1353, as a thank-offering for deliverance from the plague which destroyed a great part of the population in 1348. From the balconies of the *Palazzo Lancellotti* beautiful views can be obtained. The staircase is baroque, and there are fine stucco decorations. The **Cathedral**, rebuilt in 1660, contains a painting of the Coronation of the Virgin, and representations of incidents in the lives of the

Saints, by *Antoniazio Romano*. In the cemetery is a triumphal column for a victory gained by Garibaldi over the Neapolitans in 1849.

The district about Velletri is celebrated for its wine.

VENICE (150,000). Rtes. 42, 56, 57. Map, p. 332.

Arrival. — Porters from the hotels meet all the trains. Luggage tickets may be given up to them outside the station, and they will secure a gondola and assist passengers to embark. The gondolas, however, have nothing to do with the hotels, and the traveller should beware of being enticed into a gondola with two rowers, when one would have sufficed, under the pretence that the boat serves as a hotel omnibus.

Gondola Fares.—By day, with one gondolier (*un remo*), for every hour, 1.50 fr.; for each succeeding half-hour, 75 c. By night, 2 fr. 50 c. an hour. With two gondoliers the above fares are doubled. Luggage, not carried in the hand, 20 c. each article. Gondola for a whole day of 10 hours, 10 frs. For *Torcello*, make a bargain.

Ferries (*Traghetti*) are placed at intervals all along the Grand Canal, and may be recognised by little wooden piers running into the water. Fare by day, 5 c.; by night, 10 c.

Steamers (*Vaporetti*) run every quarter of an hour from *S. Chiara*, above the railway station, along the whole length of the Grand Canal, to the Public Gardens, making 14 stoppages, and are very convenient both for sight-seeing and for getting a general idea of Venice. Fare all the way, or part of the way, 10 c. Steamers also run to the *Giudecac*, the *Fondamenta delle Zattere*, the *Campo Santo*, and *Murano*, at the uniform fare of 10 c. for any distance. To the *Lido*, 40 c. there and back, or 1.50 including sea-bath and tramway. To *Torcello*, 80 c. each way; to *Chioggia*, 3 fr. there and back.

Caffè Florian, on the S. side of the Piazza. *C. Quadri*, opposite. *C. Aurora*, Piazza. *C. della Pace*, Piazzetta.

Restaurants.—*Bauer Grünwald* (German), near S. Moisè. *Pilsen*, off S. Mark's Square. *Cappello Nero*, *Vapore*, in the Merceria; *Bonvecchiati*, *San Luca*—all Italian.

Post Office (*Ufficio Postale*) and central **Telegraph Office** in the old German Exchange (*Fondaco de' Tedeschi*), the first building to the rt. on the Grand Canal above the Rialto Bridge. It was built in the 13th cent., and was frescoed by *Giorgione* and *Titian*. Only one small specimen of *Giorgione's* work remains, between the fifth and sixth windows of the highest floor. Branch offices, Piazza S. Moisè, and other parts of the town.

Bankers.—*Banca Commerciale*, Strada Nuova San Moisè. *Società Bancaria Italiana*, Bocca di Piazza. *Fischer* and *Reichsteiner*, Ponte delle Ballotte, near the Merceria. *Banca Veneta*, Piazza San. Gallo (Agents for the *Crédit Lyonnais*).

Money-changers (Cambio Valute).—*Thos. Cook & Son*, Hotel Bellevue, Piazza San Marco.

English Doctors.—*Dr. E. H. Van Someren*, 183 Calle del Capello Nero; *Dr. Kurz*, Palazzo Falier; *Dr. A. Blaydes*, Campo S. Agnese.

Dentists.—*Dr. Rodella*, Campo San Bartolomeo, near Post Office; *Dr. Sternfeld*, 2316 Calle del Pestrin, close to the Grand Hotel.

Chemists.—*Zampironi*, 1494 Salizzada, S. Moisè; *Mantovani*, Calle Larga San Marco.

British Consulate.—3698 San Felice. *U.S.A. Consulate*, San Trovaso.

English Church in the Campo S. Vio. Chaplain, *Rev. A. L. Price*, B.A. 10.30 a.m. and 3.30. p.m.; April to September 5.30 p.m.; also Holy Communion 8 a.m. **Scottish Church**, 95 Piazza San Marco. Chaplain, *Rev. Alexander Robertson*, D.D. 11 a.m. and 3 p.m.

Lace Manufacturers.—*Melville & Ziffer*, Campo S. Moisè; also at

Burano and Murano; *Jesurum Co.*, etc.

Shops 1—

VENETIAN CURIOSITIES.—*Guggenheim*, Grand Canal. *Rietti*, Pal. Giustiniani, etc.

CORALS.—*Boni*, Merceria.

VENETIAN GLASS AND MOSAIC.—*Murano Glass Co.*, 731 Campo S. Vio, and under the *Procuratie Nuove*. *Salviati*, Pal. Bernardo, near the Rialto. *Testolini*, Piazza S. Marco.

JEWELLERY AND ORNAMENTS.—*Podio*, Campo S. Moisè. *Missaglia*—*Testolini*.

WOOD - CARVING.—*Girardi & Capon*, 923 S. Giobbe.

PHOTOGRAPHS.—*Naya*, 75 Piazza S. Marco.

BRONZES.—*Micheli*, Piazza S. Marco.

SILKS.—*Tropeani*, Campo S. Moisè.

LACE.—*Jesurum*, Ponte Canonica, SS. Filippo and Giacomo.

MARBLES.—*Biondetti*, Campo S. Vio.

BOOKSELLERS.—*Ongania* (formerly *Münster*), at the W. entrance to the Piazza S. Marco; *Genova*, A.; *Naya*; *Zaghis*; *Rosen*, S., Piazza S. Marco.

READING-ROOMS in the Library at S. Marco, open to the public daily, 9 to 4. Closed on Sun. and festivals.

Theatres.—The *Teatro della Fenice* is the largest in Venice, and is capable of accommodating 3000 persons, but it is only used on special occasions. The *T. Rossini*, *T. Goldoni*, and *T. Malibran* are open throughout the year.

Principal Objects of Interest.—*St. Mark's*, *Doge's Palace*, *Academy of Fine Arts*. Churches:—*Frari*, *Scuola di S. Rocco*, *S. Giovanni e Paolo*, *S. Maria della Salute*, *S. Zaccaria*, *Madonna dell' Orto*, *S.*

¹ Objects are invariably over-priced, and the traveller should insist upon a liberal discount before purchasing,

Giorgio delig Schiavoni, S. Giorgio Maggiore, Redentore. Palazzo Emo Treves, Pal. Vendramin, Museo Civico-Correr, Arsenal, Giardini Pubblici, Lido.

Plan of Visit.—Two or three days will suffice for a hasty visit to the above-mentioned objects of interest. In a week nearly everything usually regarded as worth seeing may be visited, but the art student will find a whole month too short a time.

Guides.—If a gondola is taken, no guide is required; the gondolier acts as such, and is generally as well informed as the ordinary guide. A licensed guide, for any number of persons, costs 2 fr. the first hour, and 50 c. for each hour afterwards.

The three chief things to be seen in Venice are *St. Mark's Church*, the *Doge's Palace*, and the *Academy*, or *Picture Gallery*. *St. Mark's* is open all day, while the *Ducal Palace* and the *Academy* close at 3 p.m. The Churches are always shut at noon or earlier, and should therefore be visited in the morning.

A military or municipal band plays in the *Piazza* nearly every afternoon or evening, and concerts are given by companies of singers on the *Grand Canal*, in the neighbourhood of the principal hotels, every evening in the season from 8 to 10.30.

Venice is built upon a cluster of islands in the lagoon of the same name, on the N.W. fringe of the *Adriatic Sea*. The lagoon is banked off from the *Adriatic* by a long narrow sandbank, extending S.W. from the mouth of the *Piave* to that of the *Adige*, and divided into a number of islands by narrow sea passages, six in number. Formerly the chief of these entrances into the lagoon was the *Porto di Lido*, through which all the great merchantmen of the Republic passed direct into the city, and which is still frequented by small

vessels and by the *Trieste* steamers. The *Porto di Malamocco*, between the island of the same name on the south, and that of *Lido* on the north, is now the deepest channel into the lagoon. Inside of this sandbank, and between it and the mainland, which is from 3 to 5 m. distant, is the lagoon—a sheet of shallow water navigable for vessels of very light draught, except where channels have been formed naturally by rivers, and artificially maintained. In some parts of this marshy, sea-covered plain, islets have—by the action of currents and otherwise—become consolidated into ground firm enough to be built upon, and fruitful enough to be cultivated; and in the midst of a crowded cluster of such islets, amounting in number to between 70 and 80, the city of Venice is built.

The chief of the islands is called *Isola di Rialto* (Island of the Deep Stream). The islands, in many places only shoals, afford no good foundations for buildings; and the city, for the most part, is built upon artificial foundations of wooden piles or stone.

The **Canalazzo**, or *Grand Canal*—its tortuous course through the city being in the form of the letter S—divides the city into two almost equal parts, if the projection east of the *Arsenal* and its canal were eliminated, and is the main thoroughfare for traffic or pleasure. But the city is subdivided by 146 smaller canals (*rii*). These are the water streets of Venice, by means of which passengers can be conveyed to any quarter, for here the canal is the street, and the gondola is the cab or carriage. Access can also be had to all parts of the town by land—across the canals by bridges, and along their banks by narrow passages (*calli*). There are in all 380 public bridges, and of these, three cross the *Grand Canal*—the *Rialto*, a stone structure, and the most famous; and two iron

bridges. Rogers has thus described Venice in his "Italy":—

There is a glorious city in the sea;
The sea is in the broad, the narrow
streets,
Ebbing and flowing; and the salt sea-
weed
Clings to the marble of her palaces.
No track of man, no footsteps to and
fro,
Lead to her gates. The path lies o'er
the sea,
Invisible; and from the land we went,
As to a floating city—steering in,
And gliding up her streets as in a
dream.

The flocks of pigeons which are seen everywhere in Venice are fed in the Piazza at 2 o'clock every afternoon at the expense of the city, and all day long by children and visitors with Indian corn (*granturco*), sold for that purpose in many shops close by.

History.—The ancient republic of Venice was founded when the Visigoths and Huns under Attila, in 452, and the Longobards, in 568, invaded the Roman Empire, and particularly the upper part of Italy, which, even in the time of the Romans, was called *Venetia*. Many of the ancient inhabitants of this district retired to the islands in the lagoons of the Adriatic, especially that of Rialto, where they founded a small democratic republic, governed by ten tribunes. In 697 they elected their first doge (*dux*), Paolo Anafesto. To the doge was entrusted the executive power; the people retained the legislative power in their own hands; the juridical authority was reposed in the tribunes and nobility. The first seat of the Government was Heraclea. It was afterwards removed to Malamocco, and in 737 to Rialto, where a populous city quickly rose out of the sea, and became the far-famed Venice. Great commercial privileges were granted to the young republic by Rome and Constantinople; and her wealthy sons, no longer satisfied with the possession of the islands of the lagoons, ex-

tended their conquests into Italy and Dalmatia. In the wars with the Arabs in the 9th cent. the Venetians became expert sailors. In 997 the ports of Dalmatia placed themselves under the protection of Venice. The wealth and power of the republic increased during the Crusades, and Venice became the richest and most powerful city of Lombardy. But the aristocracy had begun to encroach upon the rights of the people, and the doge to extend his power; and several revolts took place.

In 1172 the Doge Vitali Michieli was assassinated, and the constitution modified; the arbitrary power of the doge was now limited, and the supreme authority given to a numerous assembly of Venetian nobles. The commercial power of the republic reached its greatest height under the Doge Enrico Dandolo, who, in the crusade of 1204, undertaken by the Venetians and French, conquered Constantinople at the head of the Venetian fleet, and secured the possession of Candia, and several islands of the Archipelago and the Ionian Sea. After the re-establishment of the Byzantine Empire in 1261, the commercial road to India was transferred from Constantinople to Alexandria, and the Genoese gained great advantages over the Venetians. Still more important in its consequences was the decisive resolution by which the Doge Gradenigo, in 1297, consolidated an hereditary aristocracy, admitting only a fixed number of noble families to a share in the government. It was at this period that the horrible council of "The Ten," as it was called, was established. In spite, however, of the abuses and tyrannies of a haughty and all-powerful aristocracy, the possessions of Venice on the Continent were gradually enlarged, and her rival, Genoa, was humbled, after a struggle of 130 years for the supremacy in Lombardy. Vicenza, Verona, Bassano, Feltre, Belluno, and Padua in 1402,

Friuli in 1421, Brescia, Bergamo, and Cremona in 1428, and the islands of Zante and Cephalonia in 1483, were incorporated with the Venetian territory; and in 1489, after the death of James, the last king of Cyprus, his wife, Catarina Cornaro, a Venetian lady, ceded that island to the republic.

The power of Venice then reached its zenith; henceforward it began to decline. The Portuguese, in 1498, discovered the way by sea to the East Indies, and the Venetians lost their commerce with that country by Alexandria. The Osmanli, who had become masters of Constantinople, gradually wrested from the Venetians all their possessions in the Archipelago and in the Morea, and also Albania and Negroponte; and though the danger which threatened the republic upon the formation of the league of Cambrai, in 1508, was averted by skilful negotiations, its power had been greatly crippled by that war. The Osmanli took Cyprus in 1571, and Candia in 1669. The Morea was reconquered in 1687, but was again given up at the peace of Passarowitz in 1713. The Corfu republic, however, was preserved, together with Dalmatia.

From this period Venice ceased to take any part in the great affairs of Europe. By the peace of Campo Formio, the whole territory on one side of the Adige, with Dalmatia and Cattaro, was given to Austria; that on the other side was incorporated with the Cisalpine Republic, which, in 1805, under the direction of Napoleon, annexed Austrian Venice and Dalmatia. The Ionian Islands, secured by the English fleet, remained outside this mushroom confederacy. In 1814 Venice and its territories were joined to the Lombard-Venetian kingdom, part of the Austrian Empire, of which they continued to form a part until 1866, when, in consequence of the misfortunes of Austria in her war with Prussia, the city and province were surrendered to

Italy, and incorporated in that kingdom.

The PIAZZA or Square of St. MARK is the great centre of business and amusement, and the locality most frequently visited by travellers in Venice. It presents a particularly animated appearance in the evening. It is 576 ft. in length, 269 ft. in width on the E. side, and 185 ft. on the W. The E. side is occupied by the *Cathedral of St. Mark* and the *Piazzetta*, a small piazza which extends to the Lagune.

On the N. side are the *Procuratie Vecchie* (1480-1517), and on the S. of the Piazza the *Procuratie Nuove* (1584). These buildings are so called because they were the residences of the nine Procurators of St. Mark's, who ranked next to the Doge, took charge of the treasures of the church, and administered the money left for the poor of the city. The *Procuratie Nuove* now form part of the Royal Palace; open to visitors on Thurs. 12 to 3 (Fee to the custodian). Included within the Palace on the E. side is the **Old Library**, a fine building by *Sansovino*, adorned with paintings by *Tintoretto*, *Paolo Veronese*, and others. The handsome front faces the *Piazzetta* (see next page).

The three great flagstaffs in front of St. Mark's Church bore the banners of Venice, with its dependencies, Dalmatia and Cyprus. Their bronze sockets were made by *Alessandro Leopardi* in 1505. The **Campanile** (St. Mark's Tower), which fell on the 14th July 1902, had been for upwards of 1000 years one of the architectural features of Venice. Originally commenced in the 9th century, it was reconstructed in 1329. Its height was 322 feet, and from its summit, which was easily reached by an inclined plane, a fine view of the sea and mountains was obtained. Its fall has been ascribed to negligence on the part of those appointed to take charge of it. The *Loggetta* and the famous bronze doors were partially destroyed. It was decided to rebuild both the Campanile and

the Loggetta in their original form. The foundation stones were laid on the 26th April 1903 in the presence of the Count of Turin and others, and the buildings are now not far from complete.

To the left of the W. front is the **Torre dell' Orologio**, with a large clock, and two bronze figures which strike the hours upon the bell. One of the curious sights of Venice is the flocking of the pigeons to the Piazza to be fed, when the hour of two is struck by the figures upon this tower (p. 318).

Every part of Venice is accessible on foot, the numerous bridges, nearly 400, affording means of communication. The streets are narrow, and, with one or two exceptions, uninteresting. The principal street is the *Merceria*, which leads from the Piazza under the Clock Tower to the Rialto, and is always crowded. It has rows of shops on each side, many of which are very attractive, and goods are sold here at prices much below those demanded in the shops on the Piazza.

In the **Piazzetta**, close to the landing-place, are two lofty red granite columns, which have stood for many centuries trophies of Venetian conquest, having been brought from the East by Domenico Michieli in 1125. The following anecdote is related of their erection, which took place some years after on the spot they now occupy. The architect, being promised any reward for rearing these pillars, demanded that games of chance, which had been prohibited in Venice, might be played between them. The Senate was bound to comply with his request; but, to counteract in some measure the effect of the permission, they appointed that all public executions should take place on this spot, which thus was rendered a place of abhorrence. One of these columns is surmounted by the winged lion of St. Mark, and the other by St. Theodore, his predecessor as patron of the city.

E. of the Piazzetta extends the

broad quay called the *Riva degli Schiavoni*. From the first bridge beyond the front of the Doge's Palace is gained the best view of the famous **BRIDGE OF SIGHS**. Looking east, the *Giardini Pubblici* are seen projecting, and beyond them the **LIDO**, a narrow island which cuts off the view of the Adriatic in that direction.

S. Marco.—The first church on the present site was commenced in 830, and rebuilt in 976, after having been burned down. In the 11th and following cent. it was reconstructed in the Byzantine style. Gothic additions were made in the 15th cent., and the general effect is that of an Oriental building with northern features.

This singular church stands as a monument of the ancient magnificence of Venice; no spot within her limits recalls so forcibly the time of her greatness. It was erected in honour of St. Mark the Evangelist, and as a depository of his bones, which were among the treasures brought from the East. Previous to 1807 it ranked only as a chapel of the doges; since then it has been the cathedral church of Venice.

The architecture of the façade is of the most mixed and extraordinary kind; true to no style, no order, nor even to one country, it is, as Forsyth says, "neither Greek, nor Gothic, nor Basilical, nor Saracenic, but a fortuitous jumble of all." The roof is covered with small cupolas like mosques, and rows of arches are piled one above another, without use, and certainly without beauty. Nevertheless, the whole presents such magnificence, and recalls so many thoughts of past grandeur, that even the critic, whose knowledge may give him a right to severity in judgment, must stand in wonder and even admiration before the Church of St. Mark.

The four bronze horses which stand outside the portico are as celebrated for their adventures as for their beauty. They were supposed to be the work of Lysippus,

a Corinthian artist; and are said to have been presented to Nero, who caused them to be harnessed to the Chariot of the Sun, which surmounted his triumphal arch in Rome. Trajan seems to have used them in a similar way. They were removed by Constantine to his new capital, and brought back from Constantinople by the Doge Dandolo in 1204. When Venice was taken by Bonaparte in 1797, these horses were among the many works of art which were conveyed to Paris; but at the peace of 1814 they were claimed by Austria, and restored to Venice by the Emperor Francis. They were the subject of the famous threat uttered by Pagano Doria, the Genoese admiral, who, when sued to grant peace to the exhausted Venetians, exclaimed, "Peace! yes, when I have put a bit in the mouth of St. Mark's steeds!"

The mosaics on the façade are best seen from between the flag-staffs (p. 319). Over the principal entrance is the Last Judgment (1836). On the rt., the embarkation of the body of St. Mark at Alexandria, and its landing at Venice (16th cent.). On the extreme left, the Church as it appeared in the 13th cent. (1204).

Entering the vestibule, a lozenge of red marble, inserted in the floor, marks the spot rendered famous by the interview between Frederick Barbarossa and Pope Alexander III on the 23rd of July 1177, at which a reconciliation took place between them. It is stated by some writers that Frederick prostrated himself before the Pope, who placed his foot upon his neck.

Over the inner central door is a Mosaic of St. Mark, after a design by Titian (1545); beneath it, Madonna and Apostles (13th cent.). On the cupola, by the S. door, the Creation; on the walls, Cain and Abel (about 1210). Then follow, on the walls and ceilings of the atrium towards the N., the histories of Noah, Abraham, and Joseph—the latter continued along the N.

side. Near the door into the N. transept, history of Moses.

INTERIOR.—The ceiling is almost entirely composed of mosaic, the ground of which, being gold, gives an inconceivable splendour to the edifice.

The church is 258 ft. long, and 168 ft. wide. Above the central door is a mosaic of Christ, Mary, and St. Mark. In the three domes of the nave are represented God with David, Solomon and the Prophets, the Ascension, the Descent of the Holy Ghost, and the Holy Trinity. The mosaic pavement has been partly restored, and the brightness of its colour adds to the brilliancy of the whole interior. At the entrance to the Chancel are two pulpits. On the screen are fourteen marble statues of St. Mark, Mary, and the Twelve Apostles. In the left transept are two fine bronze candelabra of the 14th cent. Above, on the left, mosaic representing the Genealogy of Mary. Next to it, Byzantine mosaics. In the rt. transept are also two bronze candelabra of the 15th cent. On the parapet on each side of the choir are reliefs representing scenes in the life of St. Mark; on the parapet of the stalls the four Evangelists, and four Fathers of the Church, in bronze. The high altar is covered by a canopy of *verde antico* on four marble columns. Underneath the altar are the relics of St. Mark. The PALA D'ORO, wrought on plates of gold in enamel-work with jewels, forms the altarpiece. It is covered except on high festivals, but may be seen daily from 12 to 2 for a fee of 50 c. (tickets at an office on the left of the choir). Behind the high altar is a second altar with four spiral alabaster columns; the two semi-transparent ones in the middle are said to have come from the Temple of Solomon. In the left transept is the CAPPELLA DI S. ISIDORO, with the tomb of the saint and some interesting mosaics. The SACRISTY contains beautiful mosaics in the

vaulting, and inlaid cabinets of the 14th cent. The CAPPELLA DI S. CLEMENTE, to the rt. of the high altar, has a relief representing SS. Nicolas, James, and Andrew, and the Doge Gritti. The BAPTISTERY, in the rt. aisle close to the entrance, has a bronze font of the 14th cent.; above it is St. John the Baptist. The mosaics represent the Baptism in the Jordan, and the Life of St. John the Baptist. A huge stone of granite is said to have been brought from Mount Tabor. From the baptistery we enter the CAPPELLA ZENO, which contains the bronze recumbent effigy of Card. Giambattista Zeno, on a handsome sarcophagus. The monument was designed by the *Lombardi*; the figures below are by *Aless. Leopardi*.

The TREASURY (open daily, 12 to 2, fee 50 c.) contains Gothic candelabra (15th cent.), a crystal vase with Blood of the Saviour, a fragment of the True Cross, a piece of the skull of St. John, and other curious objects. The CRYPTS (the oldest part of the edifice) are only shown on St. Mark's Day. The gallery (50 c.) should certainly be ascended for a nearer inspection of the mosaics.

Outside the church, on the N. side, is the tomb of *Danièle Manin*, President of the Republic of Venice in 1848—a marble sarcophagus borne by lions.

The **Palazzo Ducale** (PALACE OF THE DOGES) was originally founded in 800. It has, since that date, been five times destroyed, and as often rebuilt in a style of greater magnificence. [Adm. daily, 9 to 3. Tickets, 1.20, including the Prisons. Short description in English, 50 c.] The W. side, facing the Piazzetta, is 246 ft. in length, the S. side 234 ft. The present edifice, which is in the Moorish Gothic style, dates from the 15th cent. (1424–42). On the W. and S. sides the palace is flanked by two colonnades of 107 columns, one above the other. The mouldings of

the upper colonnade are exceedingly rich. From between the two red marble columns in this colonnade (the 9th and 10th from the principal portal), sentences of death were read during the time of the Republic.

Notice the fine Porta della Carta (1438–43) adjoining S. Marco.

Entering the palace, we find ourselves in the spacious court around which the edifice is built. In the centre of the court are two cistern openings in bronze. Opposite the *Scala dei Giganti* are statues of Adam and Eve. Ascending the Giants' Staircase, so called from the colossal statues of Mars and Neptune at the head by *Sansovino*, we enter the palace. At the top of the steps the Doges were crowned.

Beyond the ticket-office we turn to the left and ascend the SCALA D'ORO, formerly used only by those whose names were entered in the Golden Book as *Nobili*. From the second floor, we enter the ATRIO QUADRATO, with a ceiling painted by *Tintoretto*, representing the Doge Priuli receiving the Sword of Justice. The walls contain portraits of eight senators. We next enter the SALA DELLE QUATTRO PORTE, the doors of which were designed by *Palladio*. The paintings are, on the rt., Verona conquered by the Venetians, by *G. Contarini*; the Doge A. Grimani kneeling before Religion, by *Titian*. On the left, Arrival of Henry III of France at Venice, by *A. Vicentino*; Doge Grimani receiving the Persian Ambassadors, by *G. Calviari*, son of Paolo Veronese. Next is the SALA DEL SENATO. Over the throne is the Descent from the Cross, by *Tintoretto*. On the wall are three paintings by *Palma Giovane*, Doge Venier before Venice, the Doge Cicogna in presence of the Saviour, the Doge P. Loredano imploring the Virgin to aid Venice. Venice on the Lion against Europa on the Bull. On the ceiling, Venice, Queen of the Adriatic, both by *Tintoretto*. Beyond is the Antechamber of the Chapel of the Doges, containing

nothing of interest. The CHAPEL has, over the altar, a Madonna, by *Sansovino*; on the left of the altar, Pietà, by *P. Bordone*; a Landscape, by *Paolo Veronese*; Madonna, by an unknown painter; Christ in Purgatory, by *Previtali*; three pictures of Christ Teaching, by *Bonifazio*, to the rt. of the door; Crossing the Red Sea, by *Bonifazio*. Returning to the Sala del Senato, we enter the SALA DEL COLLEGIO. Over the door, the Nuptials of St. Catharine; left of it, the Virgin in Glory, Adoration of the Saviour, all three by *Tintoretto*; over the throne, Battle of Lepanto, Christ in Glory, both by *Paolo Veronese*; opposite, Prayer of the Doge Gritti to the Virgin, by *Tintoretto*; on the ceiling, Neptune and Mars, Faith, Venetia with Justice and Peace, by *Paolo Veronese*. Next is the ANTI-COLLEGIO. On the left, Rape of Europa, by *Paolo Veronese*; Jacob's Return, by *Bassano*; and four pictures by *Tintoretto*, Forge of Vulcan, Mercury with the Graces, Minerva driving back Mars, Ariadne and Bacchus. The painting on the ceiling is Venice Enthroned, by *Paolo Veronese*. The SALA DEL CONSIGLIO DEI DIECI has on the wall Pope Alex. III receiving Doge Ziani, by *Bassano*; opposite, Peace of Bologna, by *Vecellio*; on the ceiling, Portrait of a Man and a Woman (ovals), by *Paolo Veronese*. Next is the SALA DELLA BUSSOLA, by the entrance to which is an opening in the wall, formerly decorated with a lion's mouth (*Bocca di Leone*), into which secret denunciations were thrown. This was the antechamber of the three inquisitors. The two pictures, Taking of Brescia and Taking of Bergamo, are by *Aliense*. Next is the STANZA DEI TRE CAPI, with ceiling, Angel driving away the Vices, by a pupil of *Paolo Veronese*.

We now descend to the first floor, and enter the SALA DEL MAGGIORE CONSIGLIO, 165 ft. long by 78 ft. broad and 47 ft. high. On the frieze are the portraits of 76 doges; on the

walls are 21 large pictures by *Tintoretto*, *Paolo Veronese*, *Bassano*, and other noted painters. On the E. wall is a famous Paradise, by *Tintoretto*, said to be the largest oil-painting in the world. Those on the walls, blackened, and injured by repainting, illustrate the history of Venice. Over the space where should have been the portrait of Marino Faliero is the inscription, "Hic est locus Marini Falethri decapitati pro crimibus." (In the corner at the further end of the hall, to the left.) The ceiling pictures represent battles of the Venetians, by *Paolo Veronese*, *Tintoretto*, and *Palma Giovane*. The Fame of Venice, next the entrance, is by *Paolo Veronese*. From this hall we enter the SALA DELLO SCRUTINIO, occupying the remainder of façade toward the Piazzetta. Here were elected the 41 nobles by whom the doge was afterwards chosen. The walls are covered with historical pictures; on the entrance wall, the Last Judgment, by *Palma Giovane*.

Returning through the large hall, on the rt. is the **Library of St. Mark**, with a Reading-Room—both open to the public daily from 9-4, but special permission is required to see the MSS. and other valuable objects.

The **Archaeological Museum** occupies the private apartments of the doges. A passage lined with sculptures of no interest leads to the CAMERA DEGLI SCARLATTI, once the bedroom of the doges. The ceiling is beautifully carved and gilded with rich ornamentation on a blue ground. The SALA DELLO SCUDO was the room where the doge's shield of arms was placed after his election. The famous Map of the World (Mappamondo), made by *Fra Mauro* in 1457-59, is in this room. Another interesting map of the earth is mounted on a frame beside it, shaped like a heart, by *Haji Mehemet* of Tunis (1559). Opening out of the *Sala dei Filosofi* is a

staircase, facing which, upon the wall, is a colossal fresco of St. Christopher, by *Titian*—one of the finest works in the palace.

In the STANZE DEL DOGE are some very beautiful sculptures. On the wall to the rt., in the first room, medallions and bronze reliefs; the Invention of the Cross; the Assumption and Coronation of the Virgin. On a stem by the window, the Urn from which balls were extracted at an Election of Senators. To the rt., a small bronze door with exquisite reliefs: further on, two Fights, by *Vittore Gambello*. Venetian coins. The second room contains statuettes. On the rt. wall, Ganymede and the Eagle; below, Leda and the Swan; by the window, Cupid bending his bow. The handsome white marble chimney-piece is by *Pietro Lombardo*. Beyond the third room is the SALA DEI BASSIRILIEVI, with beautiful boys in white marble relief on two triangular pedestals, said to have been studied by Titian for the *Putti* of his Assumption (p. 330).

The **Pozzi**, or *Prisons* (entrance near the ticket-office), are thus described by Dickens:—

I descended from the cheerful day into two ranges, one below another, of dismal, awful, horrible stone cells. They were quite dark. Each had a loophole in its massive wall, where, in the old time, every day a torch was placed to light the prisoners within for half an hour. The captives, by the glimmering of these brief rays, had cut and scratched inscriptions in the blackened vaults. I saw them; for their labour with the rusty nail's point had outlived their agony and them for many generations.

One cell I saw in which no man remained for more than four-and-twenty hours, being marked for dead before he entered it. Hard by another, and a dismal one, whereto at midnight the Confessor came—brown-robed and hooded—ghastly in the day and free bright air, but in the midnight of that murky prison, Hope's extinguisher and Murder's herald. I had my foot upon this spot where, at the same dread hour, the shivering prisoner was

strangled; and struck my hand upon the guilty door—low-browed and stealthy—through which the lumpish sack was carried out into a boat, and rowed away and drowned where it was death to cast a net.

The Church of the **Pietà**, on the Riva degli Schiavoni, has a magnificent painting of the Supper in the house of the Pharisee, by *Moretto*, in the gallery over the entrance. (20 c.)

S. M. Formosa.—At the 1st altar on the rt., S. Barbara, with SS. Dominic, Sebastian, John Baptist, and Antony of Padua; a fine work by *Palma Vecchio*. Above, a **Pietà**. In the *Campo* around the church are some fine old Gothic palaces, and on a bridge, 80 yds. S.W., is a beautiful archway (Porta del Paradiso).

The Church of **SS. Giovanni e Paolo** (admission, 50 c.) was erected between the 13th and 15th cent. It is in the form of a Latin cross, and is 290 ft. long by 125 ft. broad. It contains a great number of the tombs of doges, and has been called the Westminster Abbey of Venice.

Beginning at the W. end, on the rt. is the tomb of the Doge P. Mocenigo, with 15 allegorical figures. In the rt. aisle, a fine Madonna with Saints, by *Bissolo*; then the tomb of Marc. Ant. Bragadino, who was flayed alive by the Turks after a valiant defence of Famagosta in Cyprus. 2nd altar, a picture by *Alvise Vivarini*; then, over the doors, the immense tombs of the Doges Silvestro and Bertuccio Valier, and of the wife of the former. In the rt. transept, tomb of Niccolò Orsini; over the door, monument of Gen. Naldo, a standing figure. S. Antonino and other Saints, by *Lor. Lotto*; Christ between SS. Andrew and Peter, by *R. Marconi*. 1st chapel, left, tomb of P. Loredan. 2nd chapel, left, monument of Marco Giustiniani. Apse, at the rt. of the high altar, Gothic tomb of Doge Michele Morosini (who reigned but four months). Tomb of Doge Leonardo

Loredan, with a statue of the doge by *Campagna*. Left, tomb of Doge Andrea Vendramin (the surrounding statuettes are very beautiful). Tomb of Doge Marco Corner (14th cent. Gothic). In the chapel of the Trinity, rt., tomb of Pietro Corner. 3rd chapel, left, monument of Andrea Morosini. 4th chapel, tomb of Jacopo Cavalli, a Venetian commander in the war with Chioggia; tomb of Doge Giov. Delfino; beneath this, tomb of Marino Caballo. Left transept, Vittore Cappello receiving the staff of command from S. Helena; over the door, tomb of Doge Antonio Venier. Here is the door of the Chapel of the Rosary, which was ruined by the fire of 1867, when Titian's great painting of Peter Martyr was destroyed. The remains of the beautiful marble reliefs are worth seeing. Tomb of Agnese, wife of Doge Antonio Venier, and their daughter. Left aisle, over the door of the Sacristy, busts of Titian and the two Palmas; tombs of the Doge Pasquale Malipiero, of Senator Bonzio, Doge Michele Steno, and Alvise Trevisan. Monument to Pompeo Giustiniani, his figure on horseback. Monument of Doge Tommaso Mocenigo, a sarcophagus with recumbent figure; monument of Doge Niccolò Marcello, in the Lombardi style. Altar of the Rosary. Here is a copy of *Titian's* St. Peter Martyr. Monument of Orazio Baglioni, with an equestrian figure. The last altar has a statue of St. Jerome, by *Aless. Vittoria*; monument of Doge Giovanni Mocenigo, by *Tullio Lombardo*. Close to the great door, Doge Luigi Mocenigo, his wife, and the Doge Giovanni Bembo.

Adjoining the W. front of the church is the beautiful façade of the SCUOLA DI S. MARCO, by *M. Lombardi*. The building is now the Town Hospital, containing 100 wards and 2000 beds. S.W. of the church rises the bronze equestrian STATUE OF BARTOLOMEO COLLEONI (1475), one of the finest pieces of

sculpture in Italy, designed by *Verrocchio*, and cast by *Leopardi*.

S. Giorgio degli Schiavoni is the old *Scuola*, or Guild, of the Slavonians from Dalmatia. The walls of the chapel are decorated by *Caracciolo* (1475–1500) with histories of the Dalmatian saints, George, Trifonius, and Jerome. Over the altar, Virgin and Child, by *Catena*.

The Church of **S. Maria della Salute**, with a dome, is a conspicuous object at the eastern extremity of the Grand Canal. It was built by *Longhena* (1631–56) in commemoration of the plague of 1630, and is a fine structure, somewhat overladen with ornament. On the rt. are three paintings by *Luca Giordano*—Presentation in the Temple, Assumption, and Nativity of the Virgin. In the last chapel, left, Descent of the Holy Ghost, by *Titian*. The columns supporting the vaulting of the choir are from a Roman temple at Pola, on the coast of Istria. In the outer Sacristy is a Pietà in relief by *Tullio Lombardo* (?). Inner Sacristy, St. Mark and four Saints, by *Titian*, one of his best works. St. Sebastian, by *Marco Basaiti*. SS. Roch, Sebastian, and Jerome, by *Girolamo da Treviso*. Madonnas by pupils of *Sassoferrato*. Marriage in Cana, by *Tintoretto*, 25 ft. long by 15 ft. high, considered one of the master's best works. Ruskin says that "it unites colour as rich as Titian's, with light and shade as forcible as Rembrandt's, and far more decisive." Other critics regard the insignificance of the principal figure as an artistic failing.

S. Giorgio Maggiore, reached by ferry from the Riva degli Schiavoni, is a cruciform church, with a dome, and was attached to a monastery of Benedictines. It dates from 1560. Over the front door is a portrait of Pope Pius VII; to the rt., the monument of Lorenzo Venier; over the 1st altar, Nativity, by *Bassano*; 3rd, Martyrdom of SS. Cosmas and Damianus; 4th, Coronation of the

Virgin, both by *Tintoretto*. In the Choir, Last Supper, and Rain of Manna, by *Tintoretto*. Angels in bronze by *Pietro Busceli* (1644); candelabra and figures of SS. Stephen and George by *Roccatagliata* (1598). On the high altar is a fine bronze group, by *G. Campagna*. The Choir Stalls, beautifully carved in wood by *Albert de Brule*, a Flemish sculptor (1598), represent 48 scenes in the life of St. Benedict. In the corridor, mausoleum of Doge Domenico Michieli, who placed the columns on the Piazzetta (p. 320), by *Longhena* (1637). An easy staircase leads to the summit of the Campanile, from which may be had a beautiful view of Venice, the Lagunes, the Adriatic, and the mountains; but, before ascending, enquiry should be made as to the door at the top being open or closed.

On the adjoining island of *Giudecca*, to which a steamer runs, is the Church of the **Redentore** (Redeemer), erected by *Palladio* in 1576. In the chapels are many second-rate paintings by Venetian masters, and at the high altar two bronze figures by *Campagna*. The Sacristy contains three very beautiful pictures of the Virgin and Child, formerly attributed to *Giovanni Bellini*, but now considered the production of *Alvise Vivarini* and of Bellini's two pupils *Bissolo* and *Bastiano*.

The church was built as a votive offering on the cessation of the great plague that decimated the city in 1575. The Republic decreed that the third Sunday in July should be observed as the annual *Festa del Redentore*, when bridges of boats are built across the canals, and a species of regatta is held in commemoration of the day.

The Church of **S. M. dei Miracoli**, built by members of the *Lombardi* family (1484-89), and recently restored at great expense, is one of the finest Renaissance buildings in Italy. It has a raised

choir, and is covered with tasteful ornamentation in white marble. The beautiful ceiling was painted by *Girolamo da Treviso*. On the choir screen are statuettes by *Tullio Lombardo* and *Gir. Campagna*, and in the Sacristy a relief of the Virgin and Child, by *Gir. Lombardi* (?). The church was formerly attached to a Franciscan nunnery of S. Chiara.

The over-decorated Church of the **Gesuiti** has a celebrated painting of St. Laurence by *Titian* (1st altar left), and the tomb of the Doge Pasquale Cicogna (1589-95), the builder of the Rialto Bridge. Opposite is the **Cappella Zen**, with pictures concerning the life of the same doge by *Palma Giovane*.

In the Church of **S. Catarina** is a beautiful Virgin and Child, with the patron saint, by *Paolo Veronese*.

The **Madonna dell' Orto**, so called because a bust of the Madonna was found in a garden, on the site of which the church stands, is a large Gothic building full of admirable pictures. At the 1st altar to the rt. is St. John the Baptist, with SS. Mark, Peter, Paul, and Jerome, by *Cima da Conegliano*. In the chapel to the rt. of the high altar is the grave of *Tintoretto*, who lived near the church. In the apse are the Worship of the Golden Calf, and the Last Judgment, by *Tintoretto*. In the 2nd chapel on the left is the Presentation of the Virgin, also by *Tintoretto*.

The Church of the **Servites**, now in ruins, is famous as having been the home for 58 years of *Fra Paolo Sarpi*, whose monument, decreed in 1623, erected in 1892, stands in the *Campo Santa Fosca*. Close by is the bridge on which he was stabbed, in 1607, by the orders of Pope Paul v. See Rev. Dr. Robertson's "*Fra Paolo Sarpi, The Greatest of the Venetians*."

Near the Campo S. Fosca is the **Palazzo Giovanelli**, which contains a small but choice collection of pictures, including a beautiful land-

scape with figures, by *Giorgione* (special permission required). In the neighbourhood is the Church of **S. Marciliano**, with a fine painting of Tobias and the Archangel, by *Titian* (1st altar left).

The **Frari** (admission, 50 c.), so called because it was built (1250-1350) for the Franciscan friars, is a large and interesting church in the Italian Gothic style, containing many sepulchral monuments and pictures.

RIGHT AISLE.—Monument of Titian (1477-1576), erected by the Emperor Ferdinand I, with a sitting statue of the painter, and figures of Sculpture, Architecture, Painting, and Wood-Carving. On the walls are reliefs of the three most celebrated pictures of Titian,—the Assumption, St. Peter Martyr, and Martyrdom of St. Laurence. 2nd altar, Presentation of the Virgin, by *Salviati*. Monument of Almerico d'Este, a general of the republic. 3rd altar, St. Jerome, by *Vittoria*, said to represent Titian in his 98th year.

RIGHT TRANSEPT.—Sarcophagus of Jacopo Marcello; altarpiece by *Bart. Vivarini*. Over the door of the sacristy, monument of Benedetto Pesaro. In the Sacristy, Virgin and Child, with four saints and two angels, by *Giov. Bellini*. In the church, to the left of the entrance to the sacristy, monument of Paolo Savelli.

CHOIR CHAPELS.—2nd, on the rt., Monument of Duccio degli Alberti. **CHOIR:** Tomb of the Doge Franc. Foscari (1457), by A. and P. Bregno of Como, and of the Doge Niccolò Tron (1473), by *Antonio Rizzo*. On the left: Virgin and Child, with eight saints, by *Pordenone*; monument of Melch. Trevisano, by *Dentone*, with St. John the Baptist in wood, by *Donatello*. 3rd, St. Ambrose enthroned between eight Saints, by *Alvise Vivarini* and *Marco Basaiti*.

LEFT TRANSEPT.—St. Mark between Saints (1474), by *Bart. Vivarini*.

LEFT AISLE.—Baptistery: marble altar, with St. Peter and four Saints (15th cent.); over the font, a statue of St. John the Baptist, by *Sansovino*. Further on, Madonna, with saints and members of the Pesaro family, a very celebrated altarpiece by *Titian*, painted for Jacopo Pesaro, the bishop-admiral. Monument of the Doge Giov. Pesaro, huge and tasteless, with unpleasing figures of negroes, by *Longhena*. Monument of Canova, erected in 1827 by pupils of the great sculptor. Near the W. portal, sarcophagus of Pietro Bernardo, by A. *Leopardi*.

In the **CHOIR**, which encroaches upon the Nave, are finely carved stalls by *Marco da Vicenza*. Fine carvings in low relief upon the white marble screen. In the adjacent convent are deposited the Archives of Venice, dating from the year 883.

Just behind the lofty Gothic apse of the Frari are the church and **SCUOLA DI S. ROCCO**. The former contains several fine pictures by *Tintoretto*. The latter, besides the council-rooms of the brotherhood, and a remarkable staircase, has still more noted pictures. On the stairs, Annunciation by *Titian*. The ceilings and walls of both floors are adorned with pictures by *Tintoretto*. On the upper floor, in a small room on the left, is the Crucifixion, *Tintoretto's* masterpiece. In an adjoining room is an *Ecce Homo* (early work) by *Titian*.

S. of the Scuola, beyond the Campo S. Margherita, is the Church of **S. M. del Carmine**, with good paintings by *Cima da Conegliano* and *Lor. Lotto*. Further S. is **S. Sebastiano**, the burial-place of *Paolo Veronese*, and a perfect museum of his paintings.

PALACES.—The most interesting of the palaces are on the Grand Canal, and they may be seen in the course of a gondola tour from the Piazzetta to the railway station.

The first on the rt. is the *Palazzo*

Giustiniani, now the Hotel Europa; next, rt., *Pal. Emo-Treves* (in one of the apartments is *Canova's* colossal group of Hector and Ajax). Opposite is the *Dogana di Mare*, or Custom-house, with a gilded ball surmounted by a figure of *Fortuna*; next is the *Seminario Patriarcale*, with a small collection of pictures and statuary. Further on, left, the Church of *S. Maria della Salute*; rt., *Pal. Tiepolo*, now the Hotel Britannia; *Pal. Contarini*, PAL. CONTARINI - FASAN, recently restored (often shown as the house of Desdemona), with beautifully sculptured balconies. Next to it, *Pal. Ferro*, now the Grand Hotel. Opposite is a beautiful Gothic door, leading into the *Abbazia di S. Gregorio*, of which Ruskin says that it possesses the loveliest *cortile* in Venice. Behind it is the old 14th cent. Church of *San Gregorio*, now used as a wine store. On the same side, *Pal. Dario*; *Pal. Venier*, only the ground floor completed: rt., *Pal. Fini-Wimpffen*, also part of the Grand Hotel. PAL. CORNER DELLA CA' GRANDE, by *Sansovino* (1532), now the *Prefettura*; left, *Pal. Da Mula* (Pointed style), *Pal. Zichy-Esterhazy*, *Pal. Manzoni-Angarani*; rt., *Pal. Barbaro*, *Pal. Cavalli*, in the Pointed style, 15th cent., the property of Baron Franchetti. We now reach the IRON BRIDGE. On the left, near the end of the Bridge, is the *Accademia di Belle Arti*; next, left, PALAZZI CONTARINI DEGLI SCRIGNI, two buildings of the 16th and 15th cent.; opposite, rt., *Pal. Giustiniani-Lolin*, 17th cent., now belonging to the Duchess of Parma; left, *Pal. dell' Ambasciatore*, formerly the German Embassy; next, left, PAL. REZZONICO, 18th cent. Robert Brown died here in 1889, and the house is still the residence of his son. Opposite, rt., *Pal. Malipiero*, and *Pal. Grassi*, 18th cent., belonging to the Austrian Baron Sina; left, two Gothic *Pal. Giustiniani*,

and then, on the same side, the PAL. FOSCARI, a noble edifice (1437). The Foscari and the two adjoining palaces form a conspicuous group at the end of the first reach of the canal. Next, left, PAL. BALBI, by *Alessandro Vittoria*. Opposite, rt., *Pal. Moro Lin*, 16th cent. This palace belonged at first to the family of Lin, on whose extinction it passed to that of Moro. The Doge Cristoforo Moro is said to have been the original Othello. Next, rt., the three PAL. MOCENIGO; in the central one Lord Byron resided in 1818; the furthest contains a small collection of pictures. Left, *Pal. Grimani*, *Pal. Persico*, *Pal. Tiepolo*, 16th cent. In a Gothic house behind the *Pal. Persico*, Goldoni, the great writer of Italian comedies, was born in 1707. Further on is the PAL. PISANI, a splendid building of the 14th cent. In this palace was formerly the "Family of Darius," by *Paolo Veronese*, which was purchased by the British National Gallery for £13,500. Rt., *Pal. Contarini* (1546), with shields and torches in the form of trophies in the intervals of the windows of the first floor. Left, *Pal. Barbarigo della Terrazza*, once the residence of Titian. At the corner of a side canal is the *Cà Cappello*, the residence of the late Sir Henry Layard (1894), who formed here a small but choice Collection of Paintings. Among them is a very remarkable portrait of the Sultan Mohammed II, by *Gentile Bellini*. PAL. GRIMANI; *Pal. Bernardo*, a fine building of the 15th cent. Rt., PAL. CORNER SPINELLI, a beautiful Renaissance building of 1500, with exquisitely decorated balconies. Rt., *Pal. Cavallini*; left, *Pal. Tiepolo* (Renaissance style). Rt., PAL. GRIMANI, 16th cent., a noble building, by *Samuccelli*, now the Court of Appeal; *Pal. Farsetti* (once *Dandolo*), now the *Municipio*, partly of the 12th cent., the front modernised and very rich. PAL.

LOREDAN, of the 12th cent., covered with the richest sculpture. Mr. Ruskin says that "this palace is the most beautiful in the whole extent of the Grand Canal." Here, in the 15th cent., lived James Lusignan, king of Cyprus, whose wife Catarina Cornaro owned it. It now comprises various municipal offices. *Pal. Dandolo*, a Gothic building with a café on the ground floor, remarkable only as the residence of the great Doge Enrico Dandolo, the conqueror of Constantinople, who, when he took that city, was 97 years old. *Pal. Bembo*; *Pal. Manin*, 16th cent., now the National Bank. The last doge of Venice was a Manin, and lived in this palace.

We have now reached the BRIDGE OF THE RIALTO, until 1854 the only bridge over the Grand Canal. This part of the city is called the Rialto (*Rivoalto*), and was the centre of trade and business. Shakespeare refers to this quarter when he makes Shylock say—

"Signor Antonio, many a time and oft

In the Rialto you have rated me
About my monies."

The bridge was built in 1588-91 under the Doge Pasquale Cicogna. It is of one span, 74 ft. Its width is 90 ft., and it is covered with shops. On the rt., near the bridge, is the fish market; on the left is the fruit and vegetable market.

[Beside the market is the Church of *S. Giacomo*, now disused. It is the oldest church in Venice, dating from the 6th cent., and on its gable is the famous inscription, "Around this temple let the merchant's laws be just and his balances even." Opposite is the *Gobbo* (hunchback), supporting a stone whence the laws used to be promulgated. A walk can be taken hence through the vegetable and fish markets and the *Ruga degli Orefici*, the old goldsmiths' quarter. Close by is the Church of *S. Giovanni Elemosinario*, with a

fine painting of St. John the Almsgiver by *Titian*, and a very remarkable group of three Saints, by *Pordenone*.]

Passing under the bridge, we see on the left the *Pal. dei Camerlenghi*, in the time of the Republic the residence of the Finance Ministers. Rt., the *Fondaco dei Tedeschi*, now the POST OFFICE, formerly a warehouse of German merchants. *Pal. Mangilli*; *Pal. Martinengo*, 17th cent. Left, *PAL. CORNER DELLA REGINA*, now the *Monte di Pietà*, or Government pawnbrokers' office, on the site of the house in which Catarina Cornaro, queen of Cyprus, was born. Rt., the *CA D'ORO*, or "golden-house," an elegant building in the Pointed style of the 15th cent. It is one of the most beautiful and graceful of the Venetian palaces. *Pal. Fontana*. Left, *PAL. PESARO*, a magnificent edifice, built in 1697, called by Fergusson "a singularly picturesque piece of palatial architecture." Rt., *Pal. Erizzo*; *PAL. VENDRAMIN CALERGI*, one of the finest palaces on the Grand Canal. It is well kept up, and has a garden at the side. It was built by *Pietro Lombardo* for Andrea Loredan (1481), and is now the property of the Duca della Grazia. It contains some good pictures. Wagner, the great composer, died here in 1883. (Open to visitors daily from June to Nov.; fee to porter and to attendant.) Left, *Fondaco dei Turchi*, a Byzantine edifice of the 11th cent., one of the earliest secular buildings in Venice, now restored. It was the dépôt of the Turkish merchants, and is now the *MUSEO CORRER*, a collection of pictures and curiosities of no great value. It contains the cap of the Doge Manin, and the door of the Bucentaur through which the Doge threw the ring into the Adriatic. Among the pictures are portraits of the Doge Francesco Foscari, by *Gentile Bellini*, and of the Doge Mocenigo, by *Giov. Bellini*. There is also a good picture of the Saluta-

tion, by *V. Carpaccio*. Rt., *Pal. Labia* and Church of *S. Geremia*. The dedication of so many Venetian churches to Old Testament saints bespeaks their Eastern origin.

The large canal opening out on the rt. leads to *Mestre*, and affords a view of the *Old Ghetto*. Beyond this, on the same side, next the iron bridge, is the Church of the *Scalzi* (bare-footed friars), "a perfect type of the vulgar abuse of marble in every possible way"; and on the other side, opposite the railway station, is the Church of *S. Simeone Piccolo*. Passing then the *Papadopoli Gardens*, the last steamboat landing-stage is reached at *S. Chiara*, beyond which is the *Bacino della Stazione Marittima*, or Docks.

On the S. bank of the *Canareggio* is the Church of *S. Giobbe*, with handsome sculptures by *Pietro Lombardo*, and some good paintings in the Sacristy.

The *Accademia di Belle Arti* is in the ancient *Scuola della Carità*, close to the iron bridge over the Grand Canal. Open daily, 9 to 3; Sun. and holidays, 10 to 2. Adm. on week-days, 1 fr.; on Sundays, free. (Official catalogue in English, 1 fr. 25 c.)

ROOM I., with a fine ceiling, entirely gilt, in lozenge-shaped panels. The cherubs with eight wings represent the carver's name (*Cherubino Aliotti*). 1 *Jacobello del Fiore*, Paradise. 10 *Lorenzo Veneziano*, Gothic altarpiece with many figures on a gold ground. The Annunciation below; God the Father above. 33, originally attributed to *Giov.* and *Antonio da Murano*, is really by *Michele Giambono*, Paradise, with Evangelists and Fathers of the Church, and the Coronation of the Virgin.

II. 36 *Cima da Conegliano*, Virgin and Child, with six saints. 37 *Paolo Veronese*, Holy Family, with SS. Giustina, Francis, and Jerome. 38 *Giov. Bellini*, Virgin and Child, with six saints. 39

Marco Basaiti, Calling of the Sons of Zebedee. 40 *Titian*, Assumption—the master's most important picture, painted for the high altar of the *Frari* (p. 324). "The Madonna is a powerful figure, borne rapidly upwards as if divinely impelled. Head, figure, attitude, drapery and colour are all beautiful. Fascinating groups of infant angels surround her, beneath stand the Apostles, looking up with solemn gestures."—*Kügler*.

42 *Tintoretto*, St. Mark miraculously releasing a slave from torture. 43 Adam and Eve. 44 *Carpaccio*, Presentation. 45 (over the arch) *Paolo Veronese*, Venus and Hercules.

III. 48 *Gentile da Fabriano*, Virgin and Child (small). 52 *Francia*, Holy Family, with St. Catharine. 56 *Garofalo*, Virgin and Child in glory; below, SS. John Baptist, Augustine, Peter, and Paul.

IV. Original Sketches by the Great Masters. To the rt. of the window, Apollo and Marsyas, by *Raphael*, for a picture now in the Salon Carré at the Louvre. Next to it, sketch of a Sibyl, by *Michel Angelo*.

V. 102 *Marco Basaiti*, St. George and the Dragon. 76 *Marco Marziale*, Supper at Emmaus—a splendid piece of colouring. The astonishment of the pilgrims is wonderfully rendered. 78 *Montagna*, Jesus standing between SS. Sebastian and Roch. 79 *Bissolo*, Jesus giving St. Catharine her choice of crowns, in a fine landscape, with several saints. 81 *Busati*, St. Mark enthroned, between SS. Andrew and Francis. 82, 83, 84 *Benedetto Diana*, Virgin and Child, with saints. 85 *Gir. Pennacchi*, Jesus amid the Doctors. 89 *Carpaccio*, Christians crucified on Mount Ararat. 90 SS. Joachim and Anna. 91 Procession of Pilgrims. 92 *Bissolo*, Virgin and Child. 94 Virgin and Child, with four saints. 98 *Donato Veneziano*, Crucifixion. 100 *Lazzaro Bastiano*, Nativity, with saints. 104 Curious

painting of SS. Antony and Bonaventura. 166 *Rocco Marconi*, Deposition (large).

VI. Flemish and Dutch Paintings.

VII. 70 *Previtali*, Virgin and Child, with SS. Catharine and John Baptist, and a landscape through an open window. 99 *Francesco da Santacroce*, Flagellation—finely coloured. 150, 151 *Pellegrino di S. Daniele*, Annunciation. 152 *Lor. Canozzi*, Jesus and Mary. 154, 155, 158, 160 *Gir. da Santacroce*, Single figures of Saints. 159 *Martino da Udine*, Virgin and Child, with saints. 165, 167 *Cima da Conegliano*, Temperance and Justice. 170 *Dom. Campagnola*, S. Prosdocimo, Bishop of Padua. In the middle of the room, *Palma*, Holy Family, with SS. John Baptist and Catharine—a fine painting.

VIII. 173, 174 *School of Vandyck*, Two Boys' Heads. 188 *Flemish School*, Holy Family. 196 *Metsu*, Woman asleep.

IX. 203 (occupying an entire wall) *Paolo Veronese*, Supper in the house of the Pharisee. 212 Battle of Lepanto. 232 *Tintoretto*, Woman taken in Adultery. 233 Portrait of the Doge Alvise Mocenigo. 235 Portrait of a Civic Dignitary. 237 *Battista Morosini*. 245 *Titian*, Jacopo Soranzo. 642 *Tintoretto*, Crowning with Thorns.

X. 268 *Schiavone*, Jesus bound. 269 *Bonifazio (Junior)*, Holy Family, with saints. 272 *Fr. Torbido*, Portrait of an Old Woman, in a beautiful frame, painted in arabesque. 278 *Bonifazio (Junior)*, Woman taken in Adultery. 280 *Bonifazio Veneziano*, SS. Bernard and Sebastian. 281 *Bonifazio (Junior)*, Adoration of the Magi. 284 *Bonifazio Veronese*, Jesus enthroned, with saints. Above these paintings is a series of Apostles and other Saints, by *Bonifazio Veneziano*. 287 *Bonifazio (Junior)*, Adoration of the Magi. 291 *Bonifazio Veronese*, Dives and Lazarus. 295 Judgment of Solomon. 298

Pordenone, Male bust in profile. 302 *Palma Vecchio*, Six Saints. 308 *Bonifazio (Junior)*, Small Adoration of the Magi, with SS. Mark and Louis. 309 *Bonifazio Veron.*, Jesus with the Apostles. 316 *Pordenone*, S. Lor. Giustiniani and other Saints. 320 *Paris Bordone*, Fisherman consigning to a Doge the ring which St. Mark had given him, as a proof that he had rowed the saint across the lagune in a storm. 331, 332 *Moretto*, SS. Peter and John Baptist. 340 *Contarini*, Venus. At the end of this hall is the original model of Hercules and Lichas, by *Canova*. 400 *Titian*, Deposition—his last work.

CORRIDOR.—Late Venetian paintings, including some good works by *Tiepolo*.

XII., XIII. Late Venetian school.

XV. *Giov. Mansueti*. 562, 564 Miracle of the Holy Cross. 563, 568 *Gentile Bellini*—the same subject. 566 *Carpaccio*—the same. 567 *Gentile Bellini*, Procession in St. Mark's Square—interesting for architectural details.

XVI. *Carpaccio*, Legend of St. Ursula, in several large scenes. English Ambassadors demand Ursula in marriage for Prince Conon, son of an English king. The bride and bridegroom depart, and arrive in Rome, to obtain the Pope's blessing. Ursula dreams about her martyrdom, is shot by a cross-bow, and buried.

XVII. 586 *Memling*, Head of a young man. 588 *Mantegna*, St. George (glazed). 589 *Pietro da Messina*, Jesus at the column (bust). 590 *Antonello da Messina*, Virgin at the Annunciation. 592 *Cima da Conegliano*, Tobias and the Archangel. 597 *Cima*, Virgin and Child. 598 *Lombard Master*, Christ and Two Apostles. 600 *Boccaccino*, Virgin and Child, with saints. 602 *Buonconsigli*, Three Saints. 603 *Cima*, Virgin and Child, with saints. 604 Deposition, with five figures. 607 *Alvise Vivarini*, Virgin and Child, with saints. 611 *Cima*, Incredulity of St. Thomas. 615

Bart. Vivarini, Virgin and Child, with saints.

XVIII. (Room of *Giovanni Bellini*.) 385 Virgin and Child. 591 Virgin and Child, asleep. 594 Virgin and Child. 596 Virgin and Child. 610 Virgin and Child; with saints. 612 Virgin and Child, with red cherubs. 613 Virgin and Child, with SS. Mary Magdalen and Catharine.

XX. The last room has a ceiling beautifully carved and gilded in circles and pendent pomegranates within square panels. 625 *Giov. d'Alema* and *Antonio Vivarini*, Virgin and Child enthroned, with the four Latin Doctors—a splendid painting. 626 *Titian*, Presentation of Mary in the Temple. 645 *Venetian School*, Male portrait bust. 314 *Titian*, St. John the Baptist.

At the N. end of the iron bridge is the Church of **S. Vitale**, which contains a fine picture of the patron Saint on horseback, with other figures, by *Carpaccio*. Further N. is the Gothic Church of **S. Stefano**, with some excellent sculptures, a good brick W. front, and a handsome Court adorned with damaged frescoes, by *Pordenone*. Near the adjacent Campo Manin is the *Palazzo Contarini*, with a very curious and beautiful winding staircase in its courtyard.

S. Salvatore, near the N. end of the Merceria, has a fine Annunciation by *Titian*, and the Supper at Emmaus, by *Carpaccio*. **S. Giov. Crisostomo** contains a good painting of three Saints by *Giov. Bellini*, and the patron Saint with others by *Sebastiano del Piombo*.

THE ARSENAL.—A small canal leading out of the Lagune, about half-way between the Piazzetta and the Public Gardens, leads in a few minutes to the **Arsenal**. It was begun in 1300, and is nearly 2 miles in circuit. In the time of the Republic 16,000 workmen were employed in it. It is now used as a

dockyard and arsenal by the Italian Government. The Docks are shown only by special permission, but the Museum is open every day, except Sundays and festivals, from 9 to 3. At the outer entrance are the four ANTIQUE LIONS, brought here in 1687 from the Piræus.

The lion, in a sitting posture and 10 ft. in height, stood on the inner shore of the Piræus harbour, which it seemed to guard. From that statue the harbour itself derived the name of Porto Leone, which it bore among the Franks all through the Middle Ages, and down to our times. As such it is mentioned by Lord Byron in "The Giaour."

The second statue, also of Pentelic marble, was nearly equal to the first in point of art, but far less good in point of preservation. The travellers of 1675 saw it on its original base, a little outside the city, near the ancient "Sacred Way." The animal is represented as couching and at rest; and Spon says that he felt inclined to address it in the following words: "Sleep on, Lion of Athens, since the Lion of the Harbour watches for thee."

Close observers must from the first have noticed with surprise that the statue of the sitting lion bore around each of its shoulders, and in serpentine folds, the remains of barbaric inscriptions. These strange characters were after a time recognised as Norwegian runes. Their interpretation is due to Mr. Rafur, an antiquary of Copenhagen. If reduced to straight lines, the inscription on the lion's left shoulder is as follows:—

"Hakon combined with Ulf, with Asmund, and with Orn, conquered this port (the Piræus). These men and Harold the Tall imposed large fines on account of the revolt of the Greek people. Dalk has been detained in distant lands. Egil was waging war, together with Ragnar, in Roumania and Armenia."

We will give now the inscription from the right shoulder of the lion:—

"Asmund engraved these runes in combination with Asgier, Thorlief, Thord, and Ivar, by desire of Harold the Tall, although the Greeks on reflection opposed it."—*Quarterly Review*.

The interior contains an interesting collection of weapons and curiosities; among them, in the LOWER HALL, Model of a Venetian



- HOTELS**
- 1 Grand
 - 2 Europa
 - 3 Britannia
 - 4 Daniele, and Beaurivage
 - 5 Italia
 - 6 Città di Monaco
 - 7 Roma
 - 8 Angleterre
 - 9 Victoria
 - 10 Bellevue
 - 11 Milan
 - 12 Luna
 - 13 Telegraph Office

VENEZIA (VENICE)

Scale: 1:20,972

0 1/2 English Mile
0 1 Kilometre
Railways shown thus...

house, showing the piles on which it is built; Mast of the Bucentaur; Model of the Bucentaur (see below). In the UPPER HALL, Banners taken at the Battle of Lepanto; Armour of Sebastiano Venier, the hero of Lepanto; Armour given to Henry IV of France by the Republic in 1603; Sword of the Doge Pesaro; Armour used in torture; Doge's chair, used when he visited the arsenal; Revolvers and breechloaders of the 16th cent. The attendants in each of the halls expect small fees.

The BUCENTAUR was used in the ceremony of Wedding the Adriatic, enjoined by Pope Alexander III after the victory of the Venetians under Doge Sebastiano Ziani over the fleet of Frederick Barbarossa, to proclaim the naval supremacy of Venice before the world. This annual celebration on Ascension Day was attended by the Papal Nuncio and the whole of the diplomatic corps, who, without protest, witnessed the dropping of a sanctified ring into the sea, accompanied by the prescriptive formula: "Desponsamus te, mare, in signum veri perpetuæ dominii" (We espouse thee, sea, in sign of true and lasting dominion). The ship was destroyed during the French occupation.

The **Public Gardens** were laid out in 1807 by Napoleon I, several convents having been demolished upon the site they occupy. They are planted with sycamores and acacias, and afford the only glimpse of verdure which can be obtained by the ordinary traveller in Venice. The gardens are noted for their sunset views, but are little visited, except on Sundays, when they are much frequented by the lower classes.

The **Lido** is an island of sand, which acts as a bulwark to keep the waters of the Adriatic from overflowing Venice. It has a splendid beach on the seaward side, and is one of the most celebrated sea-bathing resorts in Italy. Steamers leave

the *Riva degli Schiavoni* for the island every hour in winter, and much oftener in summer, starting from a pier beyond the *Ponte della Paglia*. The fare is 15 c., but it is better to ask for a *Biglietto Cumulativo* (complete ticket), which costs 60 c., and includes the steamboat there and back, tramway across the island and back, and entrance to the grand terrace of the Bathing Establishment overhanging the Adriatic.

An interesting trip is that to MURANO, celebrated for its manufacture of "Venetian glass." Permits are issued by the Venice & Murano Co., Grand Canal, to visit its glass-works at Murano. The trip there and back by gondola occupies about 3 hrs. There is a frequent service by a small steamer, starting from the Fondamenta Nuova. The *Cathedral of San Donato* of the 10th cent. has a splendid interior, being rich in mosaics and marbles.

The Island of **Torcello**, 6 m. from Venice, beyond Murano and Burano, has a very interesting *Cathedral* of the 9th and 10th cent., with ancient columns and carvings, and a large 12th cent. mosaic. Below it is a Crypt, and adjacent the Baptistry or Church of *S. Fosca* (12th cent.). It may be visited either by gondola in calm weather, or by excursion steamer.

Chioggia, 18 miles, stands at one of the principal inlets to the lagoon. It is an interesting excursion by steamer (several times daily); and being sheltered by the Murazzi, the journey is always in smooth water. The principal industry is fishing. It is frequented by artists for the sake of the colour, and for the old local costumes which are still worn by the women on Sundays and Saint days.

VERCELLI (30,000). Rtes. 3, 6, 17, 18, 22.

A bishop's see, situated near

the left bank of the *Sesia*. Good views of the Alps may be obtained from the boulevards at the N.E. side of the town. The **Duomo** (Cathedral) was rebuilt in the 16th cent., in the Italian style. It has a handsome portico adorned with statues. The interior has been restored, having suffered during the occupation of the town by the French, in the time of the first • Empire. In the *Library* is a good collection of valuable manuscripts. Near the Station is the Church of **S. Andrea**, a very remarkable building, in a mixture of the Gothic and Lombard styles, erected by the munificence of Cardinal Guala de' Bicchieri, papal legate in England in the reigns of John and Henry III (1219). Injudicious restoration has made sad havoc with the singularly beautiful interior, but there are few churches in Northern Italy more interesting to the architect. The *Hospital* was built by the same cardinal.

The Church of **S. Cristoforo** contains several good frescoes and paintings—most of the latter by *Gaudenzio Ferrari*. In the Church of **S. Catarina** is a painting by *G. Ferrari*, representing the Marriage of St. Catharine, and three male saints. At the *Istituto di Belle Arti* may be seen some detached frescoes from various churches, and some good pictures by *G. Ferrari* and other masters of the Lombard school.

VERONA (74,000). Rtes. 42, 48, 49, 50, 52, 64. Map, p. 338.

Arrival.—There are two stations—*Porta Vescovo* for all trains, and *Porta Nuova* for trains to Ala or Mantua. A third station at the *Porta S. Giorgio*, N. of the town, serves the light railway to Caprino. Good *buffet* at the *Porta Vescovo*; luncheon, 3.50 including wine. Omnibus from the hotels.

Cabs.—The course, 1 fr.; the hour, 1.50. From or to the railway station, 1 fr. each person.

Principal Objects of Interest.

—*Arena and Piazza Vittorio Emanuele, Tombs of the Scaligers, Cathedral, S. Anastasia, S. Zeno, Piazza dei Signori, Piazza Erbe, Museo Lapidario, Museo Civico, Roman Theatre.* A ticket of admission for all of these (2 fr.) may be had at the station restaurant and at the hotels.

Verona ranks fourth among the interesting cities of Northern Italy—Venice, Florence, and Ravenna alone surpassing it. The town is beautifully situated on the *Adige*, by which it is divided into two unequal parts. It is a fortress of the first rank, a member of the famous Quadrilateral, and has always been considered a place of strength since it was surrounded with walls by the Emperor Gallienus, A.D. 265. Its modern fortifications are amongst the most extraordinary works of military engineering in Europe. After passing into the hands of the Austrians in 1815, it was greatly strengthened, and its strategic importance has been fully recognised by the present Government of Italy. A garrison of 6000 men is still maintained. The interior of the town is worthy of its situation. The *Adige* sweeps through it in a bold curve, and forms a peninsula, within which the whole of the ancient, and the greater part of the modern, city is enclosed. The river is wide and rapid; the streets are narrow, but long, straight, with houses well built, and frequently presenting, in the form of the doors and windows, and in the ornaments of their framework, fine proportions and beautiful workmanship.

Since the great inundation of 1882, some of the more picturesque and ancient streets of the city have disappeared, and the river has been secured within its bed between high and costly embankments.

The early history of Verona is involved in obscurity, and there is some difficulty in determining whether it originally belonged to

the Euganei or the Cenomani. It afterwards fell into the hands of the Romans, and under the Empire became one of the most flourishing cities in the north of Italy. Constantine took it by assault in 312; Stilicho defeated the Goths here in 402; Charlemagne took possession of it, and made it the royal residence of his son, King Pepin. The Montagues, who were Ghibellines, lived here in perpetual and deadly enmity with the Guelph Capulets; and from the contentions that took place between these families, Shakespeare, drawing upon an Italian authority, has derived materials for his tragedy of "Romeo and Juliet." In 1259 the town received Mastino della Scala as its ruler. In 1405 the city gave itself over to Venice, in order to free itself from its tyrants, who were alternately of the Scala, the Visconti, or the Carrara families, and has since shared the vicissitudes of the rest of Venetia. Prominent among its citizens was the great painter *Paolo Caliari*, generally distinguished as *Veronese*.

The city possesses one of the noblest monuments of Roman magnificence now existing — its AMPHITHEATRE, or **Arena**, inferior in size, but equal in materials and in solidity, to the Colosseum. (Open daily from sunrise to sunset, 1 fr.; on Sun., for a shorter time, free.) The external circumference, forming the ornamental part, was destroyed long ago, with the exception of one piece of wall containing three stories of four arches, rising to the height of more than 80 ft. The pilasters and decorations of the outside were Tuscan. Forty-three ranges of seats, rising from the arena to the top of the second story of outward arches, remain entire, with the numerous vomitoria and their respective staircases and galleries of communication. The whole is formed of blocks of stone, and presents such a mass of compact solidity as might have defied the influence of time, had

not its powers been aided by the more active operations of barbarian destruction. The amphitheatre was built, it is supposed, in A.D. 290, under the orders of the Emperor Diocletian. Its lesser diameter is 404 ft., that of the arena 146 ft., and the edifice is calculated to be capable of containing some 20,000 people. The steps are partly modern; and the last restoration of the building was carried out by order of Napoleon I., who visited it in 1805. It is still used for public performances and popular shows. To the W. is the *Teatro Filarmonico*, and close to it the important classical *Museo Maffei-ano* or *Lapidario*. To the E. of the theatre is a fragment of the city wall (3rd cent. A.D.).

The Via Nuova leads in 10 min. from the Arena to the **Piazza Erbe**, or vegetable-market, formerly the Forum. A fountain stands in the centre, said to have been erected by King Berengarius in the 10th cent. There is also a clock-tower of the 14th cent., and a pillar consisting of a single block of marble, on which the lion of St Mark stands. In this square is the *Casa dei Mercanti*, where commercial suits are tried, built in 1301, and the *Palazzo Trezza* (formerly *Maffei*), with a curious winding staircase, in the Italian style of the 17th cent. The *Casa dei Mazzanti* is adorned with frescoes, and retains its mediaeval architecture on the side towards the Vicolo Mazzanti.

Opening out of the E. side of the Piazza Erbe is the **Piazza dei Signori**, which contains several fine palaces of the Scaligers, now public offices. The **Palazzo del Consiglio** is a handsome building of early Renaissance date, by *Fra Giocondo* (?), adorned with reliefs and statues of distinguished citizens, of whom the most renowned is Catullus the poet. At the entrances are two bronze statues representing the Annunciation, by *Gir. Cam-pagna*. In the centre of the Piazza is a statue of Dante. The Jury

Court, or *Palazzo della Ragione*, in this square, is another fine building dating from the 12th cent.

A passage leads S.E. to the Church of **S. Maria Antica**, close to which are the TOMBS OF THE SCALIGERS, seigniors of Verona (25 c.). These curious monuments, the perfect preservation of which is so highly creditable, present one of the most attractive sights in Verona. The most striking are those of Mastino II, who died in 1351, and his son, Can Signorio. That at the corner of the Piazza dei Signori, Mastino ordered to be prepared during his lifetime for the reception of his remains; as, in imitation of his father, did Can Signorio, whose monument was finished in 1375, a year before the death of its princely occupant.

A short street leads N. from the tombs to the Church of **S. Anastasia**, a fine Gothic brick church of the 13th cent. It has a beautiful marble doorway. To the left, outside the church, rises over a gateway the tomb of Guglielmo da Castelbarco, much admired by Ruskin. Other fine monuments stand close by.

The lofty and well-proportioned interior dates from 1437. At the entrance are two holy water basins supported by humpbacked dwarfs, by *Gabriele Cattari*, father of Paolo Veronese (left), and *Alessandro Rossi* (rt.). The 4th altar, rt., is an imitation of the ARCO DEI GAVI in the Castelveccchio, destroyed by the French in 1805. It was erected by *Fiorio Pindemonte* in 1542. Further on is a curious Entombment in painted terra-cotta. In the rt. transept is a beautiful Virgin and Child, with saints, by *Gir. dai Libri*. To the rt. of the high altar is the CAPPELLA PELLEGRINI, with terra-cotta reliefs, and a fine fresco of St. George by *Antonio Pisano*. The adjacent chapel has frescoes by *Altichieri* (14th cent.). Near the high altar are several remarkable tombs, and behind it some intarsia stalls. In the left aisle are paintings

and frescoes worth notice, and some sculptures by *Michele da Verona*.

The Via Liceo leads N. to the **Cathedral**, a very fine Gothic building of the 14th cent., erected, it is said, on the site of a temple of Minerva; many ancient columns are used in the existing church. Amongst these are two in the small doorway on the S. side, one of them being of porphyry. The Lombard W. front, of the 12th cent., has doorways with columns supported by griffins, behind which stand the statues of the renowned paladins, Roland and Oliver. The roof is supported by fine red marble cluster-pillars, and the apse is frescoed by *Torbido* from designs by *Giulio Romano*.

At the 1st altar on the left is an Assumption of the Virgin, by *Titian*. Further on, pictures by *Morone* and *Caroto*. The marble rood-loft, designed by *Sammicheli*, is surmounted with a bronze Crucifix by *Giov. da Verona*. There are some fine sculptures in the CHAPEL OF S. AGATA, to the rt. of the high altar. A passage from the left side of the Choir leads to the Romanesque BAPTISTERY (*S. Giov. in Fonte*), with a font made out of a single block of marble.

To the N. of the Cathedral are some elegant Cloisters, with round arches supported by coupled shafts of red Verona marble. On the N. and E. sides they are perfect; the W. side is partially bricked up, and the S. side destroyed. Near the S.W. corner a handsome piece of mosaic pavement has been laid bare on a lower level, representing birds and fruit. It is supposed to form part of an ancient floor belonging to some Roman Baths.

Walking W. from the Cathedral, a street on the rt. soon leads to the *Ponte Garibaldi*, beyond which is the *Porta S. Giorgio*, and the Station of the Caprino Railway (Rte. 49). Close by is the Church of **S. Giorgio**, with an unfinished bell-tower by *Sammicheli*. Here are some good paintings by *Brucasorci*

G. dai Libri, *Moretto*, and *Paolo Veronese*. Proceeding E., we reach **S. Stefano**, a Romanesque building with an episcopal throne, an ancient crypt, and paintings by *Caroto* and *Brucasorei*. Following the left bank of the river, a little further S. is **SS. Siro e Libera**, a 10th cent. building with an interesting Choir. Near it are some remains of a *Roman Theatre*, which has been for many centuries plundered to supply materials for modern buildings, but has recently been further excavated. **S. Giovanni in Valle**, 5 min. S.W., has a crypt with two early Christian sarcophagi, and a fresco over the door by *Stefano da Zevio*.

Nearer the river, towards the S., is **S. Maria in Organo** (1480), an Olivetan Church with many excellent paintings, but chiefly celebrated for its beautiful inlaid woodwork in the Choir and Sacristy, by *Fra Giovanni da Verona*. By the same sculptor is the Candelabrum in walnut, behind the high altar. The *Via Giardino* leads hence in 10 min. to **SS. Nazaro e Celso**, which has some good frescoes and paintings.

On the left, half-way between these two churches, is the beautiful **Giardino Giusti**, rising behind the Palazzo of the same name. The slopes command magnificent views, and the cypresses are said to be the largest and oldest in Italy. Several Roman antiquities may here be seen. The garden was used by the commercial founders of the *Giusti* family in the Middle Ages for drying their wool and linen in the sun.

5 min. S.W. of S. M. in Organo is the Church of **S. Tommaso**, interesting to Englishmen as being dedicated to St. Thomas of Canterbury. In front of the 2nd altar on the rt. is buried *Michele Sammicheli*, the great architect and sculptor of Verona (1484-1554).

Descending the left bank of the Adige, we reach the *Ponte Navi*, crossed by the tramway between the station and the city. Beyond

it on the left is the *Palazzo Pompei*, containing the **Museo Civico** (open 9 to 4, 1 fr.; Sun. free). On the ground floor are Collections of Natural History, Casts, and Sculptures, Prehistoric and Roman Antiquities. On the 1st floor is the **PINACOTECA**, arranged in several small rooms.

I. 34 *School of Perugino*, Virgin and Children, with two angels.

II. 152 *Francesco Benaglio*, Virgin and Child. 155 *School of Francia*, Virgin and Child, with SS. Dominic, Francis, and Catharine.

IV. 249 *Niccolò Giolfino*, Virgin and Child, of remarkably unconventional type.

V. On the entrance wall, Service-books illuminated by *Girolamo dai Libri*. 339 *Gir. dai Libri*, Virgin and Child enthroned. An angel boy holds an umbrella-canopy; at the sides, St. Joseph and the Archangel Raphael with Tobias. 333 Virgin and Child in the clouds, SS. Andrew and Peter below, landscape behind. 335 *Cavazzola*, Virgin and Child in glory, with SS. Francis and Antony of Padua. Seven angels hold instruments of the Passion; six saints below. 343 *Caroto*, Three Archangels, with Tobias.

VI. 359 *Stefano da Zevio*, Virgin and Child in a trellised rose-garden, with angels and birds—very curious. Below, S. Rosa. 362 *Turone*, Story of the Redemption, in 30 small panels within a frame. 351 *Crivelli*, Virgin and Child, with fruit and angels. 385 *G. Benaglio*, Virgin and Child, with SS. Biagio and Sebastian. 390, 392, 394 *Cavazzola*, Deposition, with Agony in the Garden and Cross-bearing on the wings.

Crossing the *Ponte delle Navi*, which commands a beautiful view of the heights around Verona, we reach the Church of **S. Fermo**, one of the most interesting examples of brick and marble ornamentation in Italy. It contains a fine roof of larch wood, and some admirable paintings by *Liberale* and *Caroto*.

On the rt. in the Via Leoni is the **Arco dei Leoni**, the remains of a Roman gateway of the 3rd cent. A.D. Further on in the Via Cappello is the so-called *Casa di Giuletta*, with a marble tablet recording that the house belonged to the Capulets, the family of Juliet. The mythical Tomb of Juliet is in a garden opening out of the *Via Cappuccini*, near the Barracks, in the direction of the *Porta Nuova*.

Continuing N., we pass through the Piazza Erbe into the Corso Cavour. Turning to the left, we reach the **Porta Borsari**, an ancient Roman gateway. 8 min. further on the rt. is the picturesque *Castelvecchio*, built by Cangrande in 1355. From hence we follow the embankment of the river to the Church of **S. Zeno Maggiore**, conspicuous by its plain but graceful tower. The building dates from the 11th and 12th cents., and is full of architectural interest. On the W. front are some remarkably quaint sculptures, and lions of red marble support the entrance doorways. The bronze doors and large wheel-window are worthy of attention. A descent of several steps leads into the fine lofty nave, which is divided from its aisles by piers and columns. The font on the rt. rests upon an ancient capital. Some very early frescoes adorn the walls.

The raised **CHOIR** is very imposing. Two flights of steps ascend to it, and on the screen are marble statues of Christ and the Apostles. At the top of the ascent to the rt. is a statue of S. Zeno, with the complexion of a negro. Behind the high altar is a fine painting of the Virgin and Child, with saints, in a rich frame, by *Mantegna*. In the large **CRYPT** beneath the Choir are ancient columns, and a good monument in bronze to S. Zeno, erected in 1889. The **CLOISTERS** are very beautiful, and have a curious projection on the N. side. At their S.E. angle is a square

chapel, at a lower level, and in the corner close to it an elegant tomb. In the N. aisle of the church, opposite the font, is an ancient vase of porphyry, 8 ft. 9 in. in diameter, once used for baptisms by immersion.

S. of S. Zeno is **S. Bernardino**, with a fresco of the patron saint in the cloister by *Cavazzola*. Many good paintings adorn its chapels. At the end of the building on the rt. is the **CAPPELLA PELLEGRINI**, beautifully designed and decorated by *Sammicheli*. The *Porta Palio*, 5 min. S.W. of S. Bernardino, is the work of the same architect.

2 m. E. of Verona, near the railway to Venice, is the village of **S. Michele**, where *Sammicheli* was born in 1484. Its singular and very beautiful Church of the *Madonna di Campagna*, with an external colonnade, was designed by the celebrated architect. It may be reached by tramway from the Porta Vescovo, and is visible from the railway.

Verona is a good centre for excursions in the *Valpolicella* district (see Route 49).

VESUVIUS (p. 154).

VIAREGGIO (17,000). Rte. 69.

Carriages 1 fr.; for two persons, 1.50; by the hour, 2.50.

A favourite seaside bathing-place, frequented chiefly by Italians in the summer, with a mild winter climate for invalids. Pleasant walks may be taken in the *Pineta* (pine forest), and to the Villa of the Duchess of Madrid, 3 m. S. In the Piazza Paolina is a monument to Shelley, who was drowned here in 1822. The 13th cent. tower in the Piazza del Mercante is now used as a prison. 4 m. distant is *Camajore*, an old town in a beautiful situation towards the N. *Montramito* rises 3 m. E.; and 6 m. distant in the mountains is *Schiava*.

VICENZA (43,700). Rtes. 42, 53. *Caffè Nazionale*.



Cab. 75 c. the course, 1.50 the hour.

The ancient *Vicetia*, situated at the confluence of two small rivers, the *Bacchiglione* and *Retrone*, which are crossed by eight bridges. One of them, consisting of a single arch, is ascribed to *Palladio*, who constructed many of the buildings in the town. The **Piazza dei Signori** is a handsome square. Here are two columns erected by the Venetians, resembling those in the Piazza S. Marco at Venice, and a campanile 270 ft. high. The **Basilica Palladiana** has a grand colonnade in two stories, Doric and Ionic—a fine work of 1549, by *Palladio*. These columns surround the town hall, or *Palazzo della Ragione*, a Gothic building. Several of the public buildings and private mansions merit attention.

The **Duomo** is a Gothic structure, built in 1467, remarkable for the extreme width of its nave. It contains some frescoes and paintings. Some of the sittings of the Council of Trent were held here. The Church of **Santa Corona** has paintings by *Montagna* and *Giov. Bellini*, and richly sculptured tombs. In **Santo Stefano** is a beautiful picture of the Virgin and Child with SS. George and Lucia, by *Palma Vecchio*. **S. Rocco** has a good painting by *Buonconsiglio*. The **Teatro Olimpico**, by *Palladio*, is very curious and interesting. The **MUSEO CIVICO**, in the *Palazzo Chiericati*, contains some good engravings, collections of natural history, coins, and sculptures, and a **Pinacoteca**, with many admirable works by *Montagna*. Here also is a painting of the Four Ages by *Vandyck*, a Virgin and Child by *Cima da Conegliano*, and a *Pietà* by *Buonconsiglio*.

A long series of arcades leads up to the sanctuary on *Monte Berico*, part of which was erected in 1428. The Church of the **Madonna del Monte** contains some good paintings, including a *Deposition* by *Montagna*. In the refectory of the

Convent is a grand picture by *Paolo Veronese*, which was torn to pieces in 1848 by the insurgents, but has been carefully put together. At the foot of the mountain is the **Rotonda**, or *Villa of Palladio*, a domed building with Ionic columns, now almost in ruins.

VITERBO (17,000). Rtes. 73, 79.

From the *Porta Romana*, at the S.E. angle of the town, we soon reach the *Piazza Fontana Grande*, with a 13th cent. fountain. In the same direction, at the S.W. angle of the town, rises the **Cathedral of S. Lorenzo**, a fine 12th cent. building. Close to it Hadrian IV, the only English pope, compelled the Emperor Frederick to hold his stirrup while he dismounted from his horse. The nave of the Cathedral has some curiously carved capitals, the tomb of Pope John XXI. (1277), and a 15th cent. fresco. Close by is the *Pal. Vescovile* (bishop's palace), a fine 13th cent. building, now being restored.

The Via S. Lorenzo leads from the Piazza to the **Pal. Municipale**, an imposing edifice of the 13th and 15th cent. Here is a **MUSEUM** containing Etruscan antiquities, a remarkable *Pietà* by *Sebastiano del Piombo*, a bust of the Robbia school, and some reliefs and other sculptures.

Opposite is the Church of *S. Angelo*, with an ancient sarcophagus on its front. Passing it, we reach the Piazza Vitt. Emanuele, and proceed in a N. direction to the *Piazza della Rocca*, in which is the Church of *S. Francesco*, with some interesting tombs. Outside the *Porta Fiorentina* is a public garden, and near it the station of the branch railway to *Attigliano*.

Returning into the town, the Via Principessa Margherita leads to the Church of **S. Rosa**, the popular Saint of Viterbo, often represented in pictures of a good period. Due S. of this church is that of *S. Giovanni in Zoccoli*, a small but

interesting structure of the 11th cent. A short distance hence, just outside the *Porta della Verità*, is the Church of **S. M. della Verità**, which contains important frescoes by *Lorenzo da Viterbo*, and some good tiles in the pavement. The cloisters are fine. The town has many fine fountains and mediaeval houses.

2 m. on the road to Montefiascone is the *Bulicame*, a warm sulphurous spring, which has been employed for bathing purposes since Roman times. The waters are now used at a bathing establishment on the spot, and are conducted also in pipes to Viterbo.

3 m. N.E. of Viterbo is the **Villa Lante**, with beautiful pleasure grounds. Half-way is passed the fine Renaissance Church of *S. M. della Quercia*.

VOLTERRA (5500). Rtes. 70, 72.

Occupies a commanding height (1800 ft.) among bare hills, and possesses the most interesting Etruscan walls in Italy. They almost completely surround the town, which has shrunk to little more than a third of its original dimensions. In some places they are nearly 40 ft. in height. The finest Etruscan gateway is the *Porta del Arco*, 20 ft.

high, by which the town is entered from the station.

Near this gate is the **Cathedral**, with a front of 1250. It contains several reliefs and carvings, with two angels on sculptured columns by *Mino da Fiesole*. Opening out of the transept is the CHAPEL OF **S. CARLO**, with a painting of the Madonna and Saints by *Taddeo Bartoli*, an Annunciation by *Luca Signorelli*, and other pictures.

In the adjacent **Baptistry** are sculptured ornaments by *Balsamello da Settignano*, a font by *Andrea Sansovino*, and a tabernacle by *Mino da Fiesole*.

The **Museo Nazionale** has a valuable collection of Etruscan antiquities, including funeral urns and caskets, statuettes, bronzes, inscriptions, vases, coins, and ornaments in gold. Many of the urns are of pure white alabaster, which is still so common in the district that the roads are often mended with it.

After the Museum and the walls, the most interesting of the Etruscan remains at Volterra is the Tomb at the *Villa Ingherami*, nearly 2 m. E. of the town. On the way to it we pass the Convent of **S. Girolamo**, which has two good terra-cotta reliefs of the Robbia school, and an Annunciation by *Benvenuto di Giovanni*.



SICILY.

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SICILY.

PART I.

INTRODUCTORY.

SICILY occupies a central position in the Great Mediterranean Sea, of which it is the most important island. It is separated from Italy by the Straits of Messina, 2 miles wide, and from Tunisia by less than 80 miles of comparatively shallow water. The island lies thus, as it were, between Europe and Africa, and has associations—climatic, ethnological, and historical—with both continents. It is roughly triangular in shape; the total circumference is 624 miles, its superficial area is 11,289 square miles, *i.e.* slightly more than one-third that of Ireland, and the population is about three millions and a quarter. The surface of the country is irregular, and for the most part mountainous. Along the northern coast and extending in part into the interior is the range of the **Madonian Mountains**, the highest point of which—the Pizzo dell' Antenna—attains an altitude of 6480 ft. **Mount Etna** occupies an isolated position on the eastern coast, and does not form part of the main mountain systems of Sicily. Its height is 10,870 ft. **Monte San Giuliano**, 2465 ft. in height, in the north-western corner of the island, is the **Mount Eryx** of ancient times, and was for centuries the seat of one of the most famous shrines of Venus, here worshipped under the designation of Venus Erycina. **Monte Pellegrino**, an imposing mass of secondary limestone, forms the western boundary of the great harbour of Palermo. The western coast is relatively low-lying. The interior is composed for the most part of mountain chains and deep valleys, and there are few plains.

Of the latter, the **Piano di Catania**, the Campi Læstrygonii of the ancients, is one of the most extensive, and forms the most important wheat-growing district in the island. **Castrogiovanni**, the ancient Enna, is a vast mass of tertiary limestone, 3270 ft. high, and occupies almost exactly the centre of the island, hence called *umbilicus Siciliae*. The chief products of Sicily are fruit (especially oranges, lemons, and citrons—"agrumi"), wheat, sulphur, wine, silk, olive oil, nuts, fish, salt, marble. The export of fruit is large and increasing. Orange and lemon groves form one of the chief beauties and one of the most important sources of wealth of the island. The chief sulphur mines are at **Lercara**, near Caltanissetta. Sicilian wine, exported under the name of Marsala, is the produce chiefly of the vineyards of the western side of the island, and this trade has in recent years assumed very large proportions.

The Sicilian people are probably somewhat composite in origin, and the traveller will note points of difference between the Sicilians and the inhabitants of the adjacent mainland. The Sicilian, with little of Neapolitan gaiety and joyousness, is one of the sturdiest and most independent of the numerous stocks which unite to compose the Italian kingdom. It will be remembered that Sicily has enjoyed a free constitution of some sort longer than any part of the mainland, that here the Garibaldian movement was most warmly welcomed, and that Sicily has supplied a remarkable number of statesmen and party leaders (*e.g.*

Francesco Crispi and the Marquis di Rudinì) to the Italian Parliament. Brigandage, once a social evil of the first magnitude, has practically disappeared (though there are occasional recrudescences), and travel is as safe in Sicily as in Campania or Calabria. Theft is, however, somewhat common, and crimes of violence are not rare.

Scenery.—Sicily will amply reward the lover of the picturesque. The scenery is nearly everywhere interesting, often highly charming, and in some places of remarkable beauty and grandeur. The best parts are upon the northern coast and in the neighbourhood of Etna and the Straits of Messina. Taormina upon its romantic rock enjoys a situation which few resorts in any part of the world can rival, and none, perhaps, surpass. The special features of Sicilian scenery are the combination of sea and mountain, the singularly varied and romantic coast-line, and the play of colour. The Straits of Messina, viewed as the morning sun rises over the Calabrian Mountains, and the Conca d'Oro (Golden Shell), the rich plain on which Palermo stands, beheld when suffused by evening light, are scenes which dwell for ever in the memory. Mr. Brett's pictures give a heightened, but hardly exaggerated, impression of the beauty of Sicilian coast scenery. The interior, though in parts striking and impressive, is less satisfactory. Much of it is bare and bleak owing to the deforesting (*diboscamento*) of the country which has, unfortunately, so largely prevailed. The traveller is struck by the comparative rarity of farm-houses, single dwellings, and small villages, the Sicilian agriculturist preferring the security and shelter of a town—a remnant of a time, no doubt, when life and property were less secure than they are at the present day. Trees are in many parts conspicuously rare, but their absence is often counterbalanced by

the luxuriance and variety of the Sicilian wild flowers. The railway tracks and the hillsides are bright with marigolds and mesembryanthemums, lupins, and corn-flowers. The **Orto Botanico** of Palermo is one of the richest and most varied Jardins d'Acclimatation in the world, and bears its witness to a climate of singular mildness and of considerable humidity.

Geology.—Sicily is of comparatively recent geological formation. It has been shown that for the most part the island was converted from the sea after the Mediterranean was already populated by most existing species. The mountain range in the north-eastern part of the island is composed of crystalline rocks similar to those of the range of Aspromonte in Calabria, of which it is the continuation. The separation from Italy took place long before the advent of man. Upon these crystalline rocks rest sedimentary strata belonging chiefly to an early Tertiary epoch. The mountains upon the northern coast are composed chiefly of Secondary limestone. Etna is, of course, an example of purely volcanic origin. The Tertiary sulphur-bearing strata are found in the southern and south-western parts of the island.

HISTORY.—Sicily has had a singularly rich and chequered history, the course of which can be indicated only in the barest outline. In striking contrast with the neighbouring islands of Sardinia and Corsica, Sicily has played a large part in European history, and has been the theatre of great events from the dawn of the historic period. Twice has the island been the scene of a death-struggle between the Aryan and the Semite—Greek and Phœnician being the protagonists in the earlier, Norman and Saracen in the later, conflict. The island has been ruled in whole or in part by Phœnician, Greek, Roman, Goth, Byzantine, Saracen, Norman, Spaniard, Neapolitan,

Savoyard. The scroll of Sicilian history is one of the most bewildering records which human annals present, but it is always vitally interesting. Sicily is a land for which many races have contended. She is an enchantress whose charms have bewitched many knights-errant. On her soil some of the best blood in the world has been spilled. At no time, however, has she been a strong, compact, and independent nation.

The earliest Sicilian people of whom anything is known were the Sikans (Sikani), a race which Freeman regards as forming a branch of that widespread non-Aryan race of Southern Europe, of which the Basques are now the only survivors. Before they appeared upon the scene there was the mythical period. Hercules was said to have visited Sicily. Here was the pasture of the fabled oxen of the sun; here Vulcan had one of his forges; here dwelt Polyphemus; here came Ulysses in the course of his many wanderings; here the pretty fable of Acis and Galatea had its local habitation. The brilliant imagination of the Greeks found nutriment for its mythopoeic faculty in the skies and flowers of Sicily, in the eddies of Messina, and in the thunder of Etna. Most touching of all these beautiful myths was the story of Proserpine and Demeter, with whose cult Enna was specially associated. How Proserpine was gathering flowers on the plain of Enna, how Pluto saw and desired her beauty and caught her away to infernal mansions, how Demeter mourned and sought her lost and beloved daughter, and how her maternal love was at length rewarded—this charming tale has enshrined itself in all literatures, notably in our own. The Sikani are but dim shadows which haunt the dawn of Sicilian history. The Sikels (Siculi), who drove back the Sikans to the fastnesses of the north-western corner of the island,

are a more real folk. They came from the Italian mainland, and spoke a language akin to Latin. They eventually possessed themselves of the island, to which they gave the name which it still bears. The next incident in the moving drama of Sicilian history was the Phœnician immigration, of which the precise date is unknown. It may have been about the 9th century before Christ. The Phœnicians were mariners and traders, rather than conquerors, and sought chiefly secure havens and facilities for commerce. They settled on the western and north-western coasts, and Panormus (Palermo) became their chief entrepôt. In the wake of the Phœnician came his rival, the Greek. History, or perhaps tradition, relates how Theocles, a native of Chalcis in Eubœa, was wrecked upon the coast of Sicily, and how returning to his own land he spread reports of the beauty and fertility of the great island of the West, how a band of colonists set out under his leadership, and in the year 735 B.C. founded the first Greek colony in Sicily, namely, Naxos, below the hill of Tauro-menium, and under the shadow of Etna. In the following year, 734 B.C., Archias of Corinth led forth a band of colonists who founded the settlement which afterwards became Syracuse, and rose at one period of its eventful history to be the chief city of Hellas. A few years later were founded Leontini, Katana or Catania, Megara Hyblæa, and Zankle, afterwards Messina. All these settlements belong to the 8th century before the Christian era. In the next century were founded Gela and Casmene, Himera, and Selinus, and early in the 6th century Akragas, afterwards Agriguntum. These were the chief Greek settlements in Sicily, and their foundation covers the period 735-599 B.C. A third race, of whom practically nothing is known, were the Elymians, who

settled in the north-west of Sicily, their chief strongholds being Eryx and Segesta. Greek influence gradually became predominant over a large part of Sicily, and the Sikels were more or less completely Hellenised. The 5th century B.C. was the culminating period of Greek rule in Sicily. Syracuse, Agrigentum, Selinus, Gela, and Himera had risen to a pitch of unexampled prosperity and splendour. Trade flourished, art was cultivated with extraordinary genius and success, and the works of that golden age still remain, though in ruins, to excite our wonder and admiration. About the end of the 5th century the Carthaginians appeared in Sicily, and waged, with varying fortunes, a deadly strife with the Greek cities. This contest was prolonged into the third century, when the Romans first obtained a footing in Sicily. The first Punic War was the contest between Rome and Carthage for the possession of Sicily. The long secular duel between these two great conquering cities was finally decided in favour of Rome, and about the year 210 B.C. Sicily became a Roman province. When the Roman Empire fell to pieces in the 4th and 5th centuries of the Christian era, Sicily became subject first to the Ostrogoths and then to the Byzantines. In the 9th century the island was subjugated by the Saracens, under whom in the course of the succeeding century it attained to a large measure of prosperity. In the 11th century occurred the romantic conquest of the island by the Normans, under Robert and Roger de Hauteville. The Normans proved vigorous and enlightened rulers, and many great works remain to attest their power and culture. In 1197 the great Emperor Frederick II succeeded to the crown and made Palermo his favourite capital. This illustrious monarch, one of the most romantic figures of the Middle Ages, raised Sicily to a

high level of prosperity. His wealth and splendour, his dallings with Eastern philosophies, and his age-long conflict with the Catholic Church, his anticipations of the Renaissance and his curious previsions of modern culture, form one of the strangest pages in history. The conquests of Charles of Anjou, the bloody Sicilian Vespers in 1282, and the passage of Sicily into the dominion of Aragon can only be briefly mentioned. The Spanish period lasted long and has left deep traces in Sicily. For centuries the island was a province of Spain under a Spanish viceroy. Subsequently it became a part of the Neapolitan kingdom (Kingdom of the Two Sicilies). Sicily has played a large part in the movement which has given birth to united Italy. Upon 11th May 1860 Garibaldi landed at Marsala with his thousand followers—the famous I Mille—and proceeded to wrest the island from the much more numerous Neapolitan army. A victory at Calatafimi, where a memorial marks the field of battle, was speedily followed by the storming and capture of Palermo, the victory at Milazzo, and the subjugation of the entire island. The Sicilians, ever keen for liberty and impatient of the degrading Neapolitan yoke, eagerly followed the red-shirted modern Bayard, and formed a very important element in the Garibaldian army. When Sicily was united to the kingdom of Italy the island retained some of its ancient privileges as regards the conscription, the salt tax, and other matters—a tribute to the independent spirit of the islanders and to the constitutional tradition which has never been entirely lost in Sicily.

Since 1860 the history of the island has been one of genuine but by no means rapid or unchequered progress. Education has been developed, railways have been constructed, brigandage suppressed,

and Sicily has become increasingly popular as a tourist centre and health-resort. But the island feels severely the weight of the crushing taxation which modern Italy elects to pay as the price of her imperial ambitions: poverty and discontent are rife, and on more than one occasion insurrections have broken out. The fluctuations of commerce have in some cases told against the products of Sicily, and the condition of agriculture still lags far behind the needs of the age. Primary education is defective, but the higher education is well subserved by three universities.

RACE AND LANGUAGE.—In view of the historic narrative it is probable that there is a large mixture of blood in Sicily. Sikel, Greek, Phœnician, Saracen, Norman, and Goth have no doubt left some impress upon the population, but the lines of demarcation have been almost obliterated by the lapse of centuries. Here and there a pure Greek face may be seen, and the easy grace with which the Sicilian bestrides his donkey or his mule may remind the traveller of the Bedouin of the Sahara. But the people are mainly Italian in physique, though, as already pointed out, the Sicilian character is sturdier and less volatile than that of the inhabitants of the mainland. It must be remembered that the long Saracen dominion and the centuries of Spanish rule might naturally be expected to leave traces in the national character. The children are often of cherubic loveliness, and beautiful female faces are not infrequent, but the spring-time of beauty in the South is short, and age only too surely brings ugliness.

Sicily has a well-marked dialect of its own, which is barely, if at all, intelligible to Italians of the mainland, or to those who know only the literary language. The dialect varies much in different parts of the island, and bears upon it the traces of the varying historic fortunes of the different provinces. Just as in

fossil-bearing strata we can trace the history of life upon this planet from paleozoic to recent times, so in the language of Sicily we can trace the story of the various settlements and colonisations—Greek, Roman, Saracenic, Spanish, French. The dialect is, indeed, curiously composite. Signor Antonio Traina, in his *Vocabolario delle Voce Siciliane*, enumerates 100,000 words in use in the Sicilian dialect. Of these, 1000 are the same as Italian: 69,000 are similar to Italian, differing only (in many cases) by a single letter—e.g. *cani* for *cane*, *stadda* for *stalla*: 700 words are derived direct from Latin: 22,000 words are derived from an Italian root: 50 are of Arabic origin—e.g. *ciaca*, a species of rock, is the Arab *kiaka*; *gebbia*, a reservoir, is the Arab *gebbe*; *macadaru*, a rendezvous, is the Arab *chadar*: 400 are Spanish—e.g. *accanzare*, to obtain, is the Spanish *alcanzar*; *buffetta*, a table (in Italian *tavola*), is the Spanish *bofeta*: 450 are French—e.g. *Rua*, as in *Rua Formaggio* in Palermo and *Rua Nuova* in Trapani, is of course the French *rue*; *muccatore*, the word used in Marsala and Trapani for handkerchief (in Italian *fazzoletto*), is the French *mouchoir*; *salone*, a barber's shop, is the French *salon*: 700 are Greek—e.g. *ciaramita*, a potsherd (Italian *coccio*), is the Greek *γρομικος*; *alica*, desire (Italian *voglia*), is the Greek *ἀλύκη*; *vastasi* (Italian *facchino*) is the Greek *βασιτάς*; *fasolo*, kidney-bean (Italian *fagiolo*), is the Greek *φάσηλος*.

In many particulars the Sicilian dialect is nearer Latin than is Tuscan or modern Italian. Thus, "we have" in Italian *noi abbiamo*, in Sicilian *nui avemu* (*habemus*); "we were" in Italian *noi eravamo*, in Sicilian *nui eramu* (*eramus*); "we love" in Italian *noi amiamo*, in Sicilian *nui amamu* (*amamus*); "I see" in Italian is *vedo* or *veggo*, in Sicilian is *viñu* (*video*). These instances might be indefinitely multiplied.

The following specimen of Sicilian poetry will illustrate some of the peculiarities of the dialect:—

Patemu, cori miu, tu chi pr' amuri,
Sfoghi di letu a mia li echìu megghiu
anni.

E turmintata di peni e duluri
Cangi la paci mia in duri affanni;
Frena lu sdegnu, e cessa lu fururi,
Vidi a quanti disastri mi cunnanni,
Chi amante nun cc'è mai senza duluri,
Mancu longa biddizza senza 'nganni.

This would run as follows in modern Italian:—

Palermo del cuor mio, tu che per
amore,
Sfoghi di lietezza a me i migliori anni.
E tormentata di pene e di dolori
Cambi la pace mia in duri affanni;
Frena lo sdegno e cessa il furore,
Vedi a quanti disastri mi condanni,
Che amante non vi è mai senza dolori,
Nemmeno grande bellezza senza in-
ganni.

Some of the local names in Sicily are interesting from the philological point of view. Mount Etna is called Mongibello, of which the former part is the Latin *Mons* and the latter part the Arabic *gibil* (mountain)—the word thus meaning, apparently, “mountain of mountains.” Palermo is, of course, Panormus = All-Harbour. Messina gets its name from Messenian settlers from Greece. Gela is from *gelidus*, the river Gelas being noted for the coldness of its waters. Termini is from *Thermae*—the hot baths which are found there. Selinus is from *σίλινον*, or wild parsley, which grew in the neighbourhood. The origin of the name Syracuse is unknown. Ortygia is “quail-island.” Taormina is Tauromenium, so called because built on the hill-side of Tauros. The name of the island itself was originally Sikania, from the Sicani, then it became Sicilia, from the Siculi. The Greeks called it Trinacria, from its three promontories.

CLIMATE.—The climate of Sicily, so important to the traveller and especially to the seeker after health, belongs to the warm marine class. Its chief characteristics are equa-

bility, absence of extremes of heat or cold, much sunshine, a high average of fine, bright days, moderate rainfall, medium humidity, a considerable amount of wind, and almost complete freedom from mist or fog. The sirocco, more dreaded, perhaps, by residents than by visitors, is the chief drawback. At the sea-level and at the most frequented resorts snow rarely falls, though slight frosts occur during the winter, and the thermometer only very exceptionally touches freezing-point. Even in cold seasons the thermometer only rarely descends to 28° or 30° F. at Palermo or Catania. In summer, owing to the prevalence of sea-breezes, the heat is rarely excessive, except on an occasional day of sirocco. “The mean temperature of the warmest month, July, is 78°·8 F. at Palermo, and 79°·9 at Catania. The mean temperature of the coldest month, January, is 51°·6 F. at Palermo and 49°·5 at Catania. The mean daily range of temperature is 12° F. at Palermo and 13°·8 F. at Catania. Palermo has an average of 167 days which the Sicilian meteorologists call ‘*giorni sereni*’ or days of cloudless sunshine in the year, and an average of 62 ‘*giorni misti*’ or ‘mixed days,’ i.e. days of partial cloud and partial sunshine. Catania has an average of 164 ‘serene’ days and 118 ‘mixed’ days. As the days denominated ‘misti’ would be called fine if tried by the English standard, we may say that Palermo has, on an average, 229 fine days in the year, and Catania an average of no less than 282 fine days” (*Lancet* Special Commission on Sicily as a Health Resort). It will be evident from these figures that in the all-important matter of fine weather, free from sudden changes or extremes, Sicily takes a very high rank amongst health-resorts. The rainfall is believed to have undergone a considerable diminution within the historic period, owing, in part at least, to the disappearance of the

extensive forests which once covered the face of the country. Palermo has an annual rainfall of 29·8 inches, falling upon 116 days. Catania is appreciably drier, the total precipitation at this locality being only 21·3 inches, falling upon 86 days. The mean relative humidity of the air is 65·4 per cent. at Palermo and 61 per cent. at Catania. These figures may be compared with Cairo (mean relative humidity 58·4 per cent.) and Greenwich (mean relative humidity 87 per cent.). Sicily thus stands intermediate between the very dry and the very moist localities. Sicily has a good deal of wind, as might be expected from its insular position. High winds and storms are, however, somewhat infrequent. All the winds are in some degree sea-breezes, and with the exception of the sirocco are not disagreeable. The "mistral" does not extend to Sicily. The Greco, or east wind, is less harsh and trying than the Levante of Gibraltar and eastern Spain. Palermo has an average of 33 days in the year designated as "ventosi" or windy. The sirocco, of which much is heard in Sicily, is the hot wind from the African deserts. It is most frequent at the equinoxes and is rare in winter. It is a hot, dry wind, accompanied by much dust. It rarely continues longer than two or three days, and although disagreeable does not appear to be prejudicial to health. The rainfall in Sicily occurs almost exclusively in the months from October to April, and the summer is practically rainless. We quote again from the *Lancet* Special Commissioner's report: "The following may serve as a slight sketch of the usual climatic conditions throughout the year at Palermo. Summer sets in towards the end of May and lasts until September. This is the dry season, and the rainfall is very small. It is not uncommon for an entire month to pass without any collectable rainfall. The mean temperature varies from 66° to 78° F., and with the exception of an occasional day of sirocco, when the maximum temperature may exceed 100° F., high temperatures are rare. There is great power of sun-heat from 11 a.m. to 5 p.m., but the mornings, evenings, and nights are moderately cool. The sky is for the most part cloudless, the atmosphere is calm except when the sirocco is blowing, and the prevailing wind is N.E., with occasional variations to W.S.W. The settled summer weather begins to break in September. The wind changes frequently, and is sometimes boisterous. The sirocco becomes more frequent, and the amount of cloud and rain increases. The weather is often close and relaxing, and, on the whole, September is perhaps the least pleasant month in the year. In October the winds settle to W.S.W., from which quarter they continue to blow until April, with occasional changes to N.N.E. and S.E. The temperature falls and rain becomes more frequent. November presents a similar condition of things, with a further fall of temperature and a slight increase of rainfall. St. Martin's summer (*l'estate di San Martino*) is sometimes well marked. December and January have a considerable rainfall and a somewhat high proportion of cloudy days. There is little real cold, the thermometer only very exceptionally touching freezing-point, and the amount of snow being confined to a slight shower four or five times in the season. A slight film of ice occasionally forms on standing water, but this is rare. February and March often bring fine, bright, settled weather, with a very agreeable temperature and a large proportion of charming days. At this season the weather in Sicily is often much the best in Europe. There are no cold winds comparable to the *Mistral* or the *Bise*, though the north-east wind, or *Greco*, may be felt rather sharply at times by the more delicate invalids. April

marks the transition season, and the weather is somewhat less settled. Sirocco days become more frequent. The weather is, however, often charming in the highest degree, the air is delightfully soft and balmy, there is no unpleasant heat or treacherous cold, and the aspect of the country, with its waving corn crops, luxuriant orange groves, and innumerable multitude of wild flowers, is truly *incantevole* (enchancing), to use the favourite term of the Sicilian meteorologists. In May the temperature rises steadily, rainy days become rare, the winds settle in the N.E., and by the end of the month the cloudless, rainless Sicilian summer has fairly commenced."

Sicily is recommended as a health-resort to sufferers from bronchial and laryngeal affections, to anæmic and debilitated individuals, especially those convalescent after surgical operations or acute diseases, in irritable nervous states, and in senile conditions. The climate is said to be unfavourable in rheumatic and renal disorders, and in all forms of ophthalmia. The brightness of the atmosphere makes the wearing of smoked glasses desirable in persons who have weak eyes. The suitability of the climate in cases of pulmonary consumption is a *quaestio vexata*.

TIME AND ARRANGEMENT OF TOUR.—The best months for visiting Sicily are February, March, April, and the former half of May. The autumn is the next best time. The depth of winter is less suitable, and the summer season is not to be recommended. Three or four weeks will be required to do even moderate justice to the varied scenic and antiquarian attractions of the island. The time may be allocated as follows:—

Palermo, including excursions to Monreale, Solunto, Termini, and Cefalù	6-7 days
Excursion to Segesta and Selinunte (Mount Eryx and Sciacca may be added)	2-3 "
Syracuse and neighbourhood	3-4 "

Catania and Etna	2-3 days
Girgenti	2-3 "
Taormina	3-4 "
Messina	1 day

Short Tours.—While a month may easily be occupied in exhausting the objects of interest in Sicily, there are few countries where a short visit can be more conveniently arranged to great advantage. Most of the chief points lie either on the coast or within easy access of it, and much may be accomplished in a few days. Most travellers enter the island at **Palermo**, which is in all respects the best centre, but **Catania** and **Syracuse** have also their advantages. If the visitor to Palermo has only two or three days to dispose of, he should confine himself to the town and environs, reserving a long afternoon for the visit to **Monreale**. If four or five days be available, two of them should be devoted to the excursion to **Segesta** and **Selinunte**, one of the most interesting in Europe. If a longer time than four or five days be devoted to Palermo, **Solunto**, **Termini**, and **Cefalù** may be added to the programme.

If **Syracuse** be the point of arrival, the tourist should devote two days to the town and neighbourhood; and if a third day be available, it may be devoted to a hurried visit to Catania and Taormina.

If the traveller lands at **Catania**, and has a day to spare, he may visit either Syracuse or Taormina—the former if his tastes are historic and antiquarian, the latter if scenery be the superior attraction.

If **Messina** be the point of arrival, a day may be devoted to the town and straits, and then the traveller should go on to Palermo or Taormina and Catania.

Routes to Sicily.—(a) By train from Naples to Villa S. Giovanni, thence by ferry across to Messina. During the season a through train, with restaurant-car and sleeping-car, runs daily from Naples to Messina and Palermo, the train being con-

veyed across the Straits of Messina on the ferry-boat.

(b) By sea from Naples to Palermo by steamer, leaving Naples every evening and arriving at Palermo early the following morning; also twice weekly from Naples to Messina.

ARCHÆOLOGY AND ART.—

Sicily is singularly rich in archæological remains and in objects of artistic interest. These naturally fall under two heads—Greek and Mediæval. In the extent, variety, and interest of its relics of Greek art Sicily rivals Greece herself. The temples of Segesta and Girgenti belong to the best period of Greek art, and are in good preservation. Selinunte is the most imposing group of ruins in Europe. The **Museum** of Palermo contains, not only some of the earliest and most primitive, but also some of the most perfect, works of the Greek chisel. Syracuse, though a wilderness, is full of the relics of her past glories. Hardly less interesting are the works of mediæval art to be found in Sicily. The **Cathedral** at Monreale is a magnificent example of Romanesque style, under Saracenic influence; and the **Cappella Palatina** at Palermo is an exquisite specimen of the Arabic-Norman style at its highest perfection. Architecture and sculpture are the characteristic Sicilian arts. There is little painting of any importance. We shall now consider these questions in greater detail.

Greek Art.—We have seen that the first Greek settlements in Sicily took place in the eighth century before Christ. The earliest relics of Greek art in Sicily are the **first set of metopes** found at Selinunte and now in the Museum of Palermo. They are assigned to the beginning of the sixth century, and are believed to represent one of the earliest efforts of the Greek chisel. Three of these are in fair preservation, the subjects being: (1) Perseus cutting off the head of the Gorgon

in the presence of Athena, (2) Hercules carrying the Cereopes suspended head downwards, and (3) a Quadriga. The two former are very rudely sculptured, and give us a measure of the distance Greek sculpture had to traverse from these metopes to the friezes of the Parthenon. The figures are badly proportioned, the hair and eyes are crudely figured, and the laws of sculpture in relief, as subsequently elaborated, are for the most part ignored. The quadriga is better designed, and contains more promise for the future. It must be remembered that these metopes were originally coloured. The **second set of metopes** in the Palermo Museum is probably a little later in origin. The subjects are: (1) Europa riding on the bull, (2) Hercules and the Cretan bull, and (3) a Sphinx. These metopes are finer in execution than the first set, but do not exhibit any essential progress in artistic idea or method. The **third set of metopes** at Palermo probably belongs to the earlier part of the fifth century. There are two examples, both representing scenes from a gigantomachy. They show the great progress in vigour and fidelity to nature which Greek sculptural art achieved between the year 600 B.C. and 500 B.C. The **fourth series of metopes**, also at Palermo, belongs to the middle of the fifth century, and show a gigantic stride towards artistic perfection. The subjects are: (1) Zeus and Hera, (2) the Punishment of Actæon, (3) the Combat of Hercules and Hippolyta, and (4) the Combat of Athena and a Giant. These works show an ease and grace, a beauty of design, and a mastery of material worthy of the best days of Greek plastic art. The material of which these metopes is composed is tufa. In the fourth series the faces, hands, and feet of the female figures are inserted in white marble.

The **temples** erected by the Greeks in Sicily were remarkable

for their number, size, magnificence, and architectural beauty. They belong for the most part to the Doric order, and date chiefly from the 5th century B.C.—the period when Doric architecture attained its perfect development. Fortunately some of them, *e.g.* the temple of Segesta and the so-called Temple of Concord at Girgenti, have wonderfully resisted the ravages of time for more than 23 centuries, and form impressive, if somewhat melancholy, memorials of a long-past age and an extinct creed. Simplicity and severity of form, magnitude, and unadorned grandeur are the leading notes of these temples. It may be admitted, however, that their present ruined condition gives a very inadequate, and perhaps even misleading, impression of what they were in the heyday of the Hellenic cult. The Greeks, as is well known, combined colour with form in sculpture, and most of their statuary was gilded—in opposition to the canons of modern taste. It is possible, and even probable therefore, that the solemn, bare, but most majestic, Doric temples which excite the wonder of the traveller in Sicily were once bright with marble and gold. The situation of these temples is often singularly fine, the Greeks having an unerring eye for picturesque effect. The great temple of Segesta commands a prospect which has few equals in Sicily or in the world. It is singular how little has come down to us regarding the dedication of these temples, many of the traditional names, *e.g.* that of Juno Lacinia at Girgenti, being quite false and misleading. In some cases, *e.g.* the temple of Segesta, there is absolutely no clue as to which divinity in the Greek pantheon had the honour of the dedication. Some of these temples have had a singular and chequered history—erected by the Greeks, devoted by the Romans to the gods of Latium, used in some cases as places of Christian worship during the Middle Ages, and now in modern times sedulously

preserved by antiquarian zeal and national pride. The traveller who makes his first acquaintance with the remains of Greek temples will probably feel some disappointment at the dimensions, especially the length and height, of these temples. The great temple of Segesta is 200 ft. long, 85 ft. wide, and 29 ft. high. The temple of Apollo at Selinunte, and of Zeus at Girgenti, are considerably larger, but the above may be taken as fairly typical dimensions of a Greek temple of the larger size (the Parthenon at Athens is 229 ft. long by 101 ft. wide and 35 ft. high). If we compare these dimensions with those of St. Peter's at Rome, namely, 615 ft. long, 87 ft. wide (nave), and 435 ft. high, we see a remarkable contrast. But the comparison is misleading. A Greek temple was a shrine for the indwelling of a divinity, not primarily (as in the Christian Church) for the shelter and accommodation of worshippers. Its essential part was the *naos*, cella or shrine, which stood in the centre of the temple and contained the statue of the divinity. The cella was often small and dark—sometimes lighted only from the door, in other cases with an opening in the roof. In front of the cella was the *pronaos* or vestibule, and behind it was the *opisthodomus*, which served usually as a storehouse and treasury. Some temples were open to the sky, and hence called *hypaethral*, but more commonly light was admitted at the sides. The number and arrangement of the columns varied much. A temple might have no columns at all; or it might have 2 or 4 columns in front and none elsewhere; or it might have 4 columns in front, the same number behind, and none at the sides; or the columns might be continuous round the temple. In this last case the number of columns at the sides was usually twice the number of those at the ends. In the Doric order of architecture, to which almost all the temples in Sicily belong, all the columns in the

same row had a common base or *podium*; while in the Ionic and the Corinthian orders each column had a separate base. The Doric order excelled in simplicity, solidity, and grandeur; the Ionic and Corinthian orders in grace of outline and richness of ornament. The Doric column is massive and low, the capital is simple, and elaboration is sought chiefly in the frieze, which often contained sculptures of great variety and beauty. The Ionic and the Corinthian columns have a higher and slenderer shaft and a more richly ornamented capital. In all the orders the shaft tapers from the bottom towards the top, probably in imitation of the trunk of a tree. There was a slight swelling or bulge (technically known as the *entasis*) in the middle of the shaft, which was fluted. The temple usually faced towards the east, but this usage was not invariable.

The ruins of several Greek theatres are found in Sicily, notably at Syracuse, Taormina, and Segesta. In most cases Roman hands have been at work upon the Greek originals. These theatres are often delightfully placed, commanding the most picturesque prospects, as if the Greeks sought to reinforce the fascinations of the stage by the charms of natural scenery. The usual arrangement of a Greek theatre is well known and need only be briefly indicated. It was open to the sky. The part where the spectators sat—the *θέατρον* proper, or *Cavea*—consisted of rows of stone seats rising tier upon tier, and divided into *κεκρίδες*, or *Crnei* (wedges). In front of the spectators was the Orchestra, where the chorus was placed, and in the centre of the orchestra was the altar of Dionysos, reminding us of the fact that it was at the Dionysia at Athens that the drama had its birth. Between the seats of the spectators and the projecting wings of the stage were the *πάροδοι* or passages by which the chorus entered. Steps led from each side of the orchestra to the

stage, which was called the *παράσκηλιον*, and was somewhat narrow. The place where the actors stood was called the *λογίον*. The *σκηνή* or *scena* was the wall which closed in the stage behind. It represented some scene appropriate to the action of the piece, generally a royal palace in the case of tragedies, and often a private house in the case of comedies. The theatre at Taormina is notable, not only from its good general state of preservation, but because it contains the most perfect Greek stage now remaining in Europe. In the Athenian theatre the front row of seats, which was nearest to the orchestra, consisted of 67 marble stalls; 45 of these were reserved for priests and other ministers of religion, and the rest for the officials of the State. The central seat in this row was reserved for the priest of Dionysos.

Among the minor remains of Greek artistic genius in which Sicily is rich may be mentioned vases, works in terra-cotta, and coins. These are all well represented in the Museums, especially those of Palermo and Syracuse. In the latter museum there is a very curious collection of Greek heads in terra-cotta, illustrating, it is said, 200 different methods of dressing the hair. The numismatist will find a rich field in Sicily. The Greeks seem to have devoted much labour and thought to the subject of coinage, and attained in this department an excellence of workmanship which has not since been equalled. The Sicilian cities especially, with Syracuse at their head, took a leading place in this connection, and the coins which have come down to us exhibit an admirable perfection of design and execution. The series in the Museum at Syracuse is highly interesting. Many of the coins which are offered for sale in the various Sicilian cities are spurious and worthless, and the traveller should not purchase unless he is an expert on the subject or can obtain trustworthy expert advice.

Genuine ancient coins are, however, to be obtained—often at high prices.

Roman Remains in Sicily.—These are relatively unimportant. The Romans created amphitheatres (that of Syracuse is in fair preservation), theatres, and aqueducts. In some cases, as already mentioned, they worked upon Greek originals.

Mediæval Art in Sicily.—The mediæval art which arose in Sicily was not only of great beauty and intrinsic importance, but in some degree a special form of architecture, and *sui generis*. Speaking broadly, it owed its origin to Norman kings, who employed Arabian artists working under Byzantine influences. Hence arose a peculiarly composite, highly ornate, and beautiful, if hybrid, form of architecture. The Cappella Palatina of Palermo, with its general form as a Latin basilica, its Byzantine choir and cupola, and its Moorish arches, is an epitome of mediæval architecture in Sicily. The Norman kings of Sicily had the services of skilled Arabian workmen, who inherited Byzantine traditions and added their own acute sense of beauty in form and delicacy in execution. Their genius found its occupation, oddly enough, in the construction of Christian cathedrals, also in the erection of royal palaces and their ecclesiastical adjuncts. Their crowning and most famous work was the Cathedral at Monreale, one of the most beautiful and imposing buildings in the world. It is Romanesque in general plan, there is a Greek triple-apsed choir, and the arches are Arabian. The mosaics cover an area of more than 70,000 sq. ft., and are among the finest extant. The Cathedral at Cefalù is Norman in general plan, but the arches show Saracenic influence, the arrangement of the apse and the details of the ornamentation, Byzantine. These buildings all date from the 12th century. In some Sicilian churches, of which the Church of the Martorana at Palermo is a beautiful example, the

ground plan of the building is Byzantine, namely, a square space surrounded by pillars and surmounted by a dome. The richly ornamented ceilings with pendentives, and the inscriptions on the friezes, which are found in some Sicilian churches are Arabian in origin. Instances of Gothic architecture in Sicily are few and unimportant. The Cathedral of Messina is a very hybrid edifice, and contains some Gothic features.

Painting does not seem to have attained to any high degree of perfection in Sicily. Those interested in the subject may observe the pictures of Antonello da Messina at Messina, and those of Vincenzo di Pavia at Palermo.

PHILOSOPHY AND LITERATURE.—The Greeks of Sicily exhibited to the full the national capacity for philosophy and letters. In philosophy the chief name is Empedocles of Agrigentum; in letters may be mentioned Stesichorus, Epicharmus, Gorgias, and Theocritus. Sicily was the home of the mythological farce, in which the gods and heroes were travestied, and of pastoral poetry, brought to perfection by Theocritus. It is curious how many of the great thinkers and writers of Greece found a temporary or permanent home in Sicily. Xenophanes, the founder of the Eleatic school, died at Syracuse. Plato paid three visits to Sicily. Æschylus lived for years in Sicily and was buried at Gela. Pindar, Sappho, and Simonides all visited Sicily. Many of the wealthy and powerful Sicilians competed in the Olympian games, and hence arose a demand for triumphal odes. Plato's experience of Sicily was a chequered one. He made a profound impression upon Dion, who introduced him to Dionysius the Elder. The discourses of the philosopher on freedom, virtue, and social order alarmed and offended the despot, who caused Plato to be sold as a slave at Aegina. Of the native thinkers of Sicily the most illus-

trious was **Empedocles**, one of the greatest, but also one of the most enigmatical, figures of antiquity. He was philosopher, orator, physician, poet, naturalist, and statesman, and made a profound impression upon his own age, although we have now some difficulty in apprehending the elements of his greatness. His speculations upon the constitution of matter and the nature of the human body are interesting chiefly as illustrating the state of Greek philosophy antecedent to Plato and Aristotle. Empedocles would seem to have embodied many of the principles of Pythagoras, including metempsychosis and vegetarianism, and to have attached much importance to diet in the physical, and to *καθαρσις* in the spiritual, sphere. He was fond of show and retinues of servants, and assumed a semi-regal state. Empedocles was a native of Agrigentum, and flourished about the year 470 B.C. The story that he threw himself into the crater of Etna, in order that his mysterious disappearance might strengthen his claim to kinship with the gods, does not rest upon any secure foundation. **Epicharmus** was eminent both as philosopher and poet. His works included memoirs, physical speculations, moral maxims, medical precepts, and comedies. **Gorgias**, a native of Leontini, was one of the greatest of the sophists or rhetors. He visited Athens in 427 B.C., and his discourses made a great impression. His philosophical views were chiefly negative, and he aimed rather at brilliant intellectual fence than at laying down any body of positive doctrine. **Theocritus**, one of the greatest names in the Silver Age of Greek literature, flourished about 270–250 B.C. It is doubtful whether he was a native of Sicily, but it is certain that he lived for many years in the island, and that he drew the inspiration for his famous *Idylls* from local customs. Theocritus lived for some time at Alex-

andria, then the literary centre of the Hellenic world, and some of his *Idylls* were composed there. These poems are written in the dialect of Sicily; they introduce shepherds, herdsmen, and fishermen; they are dramatic in form; and the scenic background is pastoral. Their subject-matter is composed of incidents taken from the daily life of the interlocutors,—often of an amatory nature,—and their spirit is realistic rather than idealistic. The metre generally used is the bucolic hexameter.

During the Roman period Sicily produced no writer of lasting fame. It is interesting to recall that **Cicero** served for a time as quæstor in Sicily, and his famous Verrine orations contain many interesting references to the island.

The Arabs in Sicily developed a high type of intellectual life, and showed great aptitude not only for architecture, but for history and letters. Their influence was perpetuated in the brilliant court of Frederick II at Palermo. This great monarch highly favoured literary pursuits, and was himself a poet. His *entourage* helped to give fixity of grammatical and literary form to the still imperfect Italian language, and paved the way for the literary achievements of the Italian Renaissance. In the actual work of the Renaissance, Sicily did not take any prominent part; and in modern times the island does not present any name of the highest rank in philosophy or letters, although the traditions of liberal culture are fully maintained, and the three universities are well attended.

Giovanni Meli of Palermo was a popular poet of some note at the beginning of the present century. In recent times the intellectual energy of Sicily has expended itself largely in researches into the history and antiquities of the country, which present so vast and interesting a field. Geology, astronomy, and meteorology have also claimed a large share of attention, and horti-

culture has not been neglected. Excellent observatories exist at Palermo, Catania, and Syracuse, and the Orto Botanico of Palermo is one of the best in Europe. In pure science Sicily has not produced any intellect of the first order since Archimedes. In music Bellini, a native of Catania, is the chief figure.

RAILWAYS, HOTELS, ACCOMMODATION FOR TRAVELLERS.

—Travelling facilities in Sicily are much on a par with those of the Italian mainland, and the idea that the island is barred to tourists and health-seekers through want of adequate accommodation may be dismissed. Most of the express trains in the island have restaurant-cars attached.

Railways now connect the chief towns and places of interest, and although the travelling is slow, it is not uncomfortable. Some places of great interest (*e.g.* Segesta, Selinunte, Mount Eryx, Sciacca) are not touched by the railway system, and there are few organised diligence services in the island. The traveller in such cases will find it better to make his own arrangements, and as a rule will find no difficulty in securing suitable horses for riding, or carriages may be hired. Travellers who prefer the sea may visit many of the chief places of interest by availing themselves of coasting steamers.

The hotel accommodation of Sicily is good in the chief places of resort,—such as Palermo, Girgenti, Syracuse, and Taormina,—but in the towns not frequented by travellers the standard of comfort is unsatisfactory, and the smaller inns are, as a rule, very poor. The food does not present many peculiarities. Macaroni and tomatoes appear at most meals. Vegetables and fruit are excellent, fish fairly good, meat—except at the best hotels or in private houses—indifferent. The water supply is generally under suspicion, but genuine progress has

been made in this regard within recent years. Palermo has now a supply of the first quality, drawn from reservoirs at Scillato, in the Madonian Mountains. Girgenti depends for its supply to a large extent upon a “Greek Spring,” which enjoys a high local repute. Marsala has recently introduced a new water supply. The water supply of Catania is said to be good. Taormina has a very limited supply, but the quality is good. The wines of Sicily are well known and are largely exported. Those known as Marsala are the best. The ordinary red and white wines are on the whole unsatisfactory, unless diluted with mineral water. The percentage of alcohol is high. Table waters of various kinds are in general use.

“Pensions,” boarding-houses, and accommodation for invalids are not much developed in Sicily, but progress is being made in these particulars. Much yet remains to be done before the climatic advantages of the island can be fully utilised, and before Sicily can successfully compete with such thoroughly organised resorts as Biarritz, Pau, Cannes, San Remo, St. Moritz, and Davos.

Amusements for visitors are few. **THERMAL AND MINERAL SPRINGS** in Sicily.—The island is rich in natural thermal and medicated waters, which have up to the present been only slightly developed. The chief are the following:—

1. **Termini - Imerese.** — These waters were known to the Greeks and the Romans. The temperature is 109° F., and the chief mineral ingredients are chlorides of sodium, magnesium, and potassium, sulphates of calcium and magnesium, and free carbonic acid gas. There are two chief springs.

2. **Sciacca**, about 24 miles from Castelvetro. It occupies the site of the Thermæ Selinuntinæ of antiquity. There is a sulphur spring, temp. 122°–125° F.; a car-

bonated alkaline spring, temp. 86°-89° F., and an iron spring.

3. **Aci Reale.**—The waters contain chlorides, sulphides, carbonates, and iodides. They are not thermal.

There are also mineral waters at Sclafani, Barcellona, and near Palermo.

The Sicilian spas, if fully developed, would have the advantage of permitting of a longer bathing season than the spas of France, Germany, and Austria, and it may be hoped that their undoubted advantages will become more completely utilised.

work can be read either in German or in an excellent Italian translation. The author was for many years German Consul at Messina and writes from wide knowledge, and with a very sympathetic, if somewhat florid, pen. For information relating to the language, legends, and folk-lore of Sicily, the works of Signor Traina and Signor G. Pitre are excellent. There are some brilliant sketches of Sicily, in *Une Vie Errante*, by Guy de Maupassant.

Concluding Remarks.

Books relating to Sicily.

The literature relating to Sicily is extensive and of the highest value. For the ancient history of the island the student may consult Freeman's great work (unhappily only a magnificent torso), or *Geschichte Siciliens im Alterthum*, by Holm. Freeman's smaller work (*Sicily*—"Story of the Nations" Series) is admirable within its limited compass, and should accompany every traveller in Sicily. It brings the history down only to the Saracen Conquest. For special epochs in the history of Sicily, the *History of the War of the Sicilian Vespers*, by Michele Amari, and the *Normans in Sicily*, by Gally Knight, may be consulted. Many excellent works deal with the island from the general descriptive point of view. Of these may be mentioned, *Wanderungen in Neapel und Sicilien*, by F. Gregorovius; *Cities of Southern Italy and Sicily*, by A. C. Hare; and *Sicily*, by Augustus Schneegans. This last

A tour in Sicily will not disappoint any intelligent traveller, but for full enjoyment of the country some preparation is necessary. For a proper appreciation of such places as Palermo, Syracuse, Girgenti, and Selinunte, a knowledge of Sicilian history, and some slight acquaintance with Hellenic and Mediæval art are indispensable. The classical student will find Sicily an inexhaustible mine of interest. The archæologist may gratify his tastes without limit. The flora of the country is highly interesting, and the botanist may pass many pleasant and instructive hours in the Orto Botanico of Palermo. The average tourist, whose aims are confined to rest, change, and the enjoyment of new scenes and agreeable scenery, will thoroughly enjoy Sicily, but he will feel that a higher enjoyment is reserved for those who can enter into the wonderful history and marvellous remains of this charming and beautiful island.

PALERMO



ENGLISH MILE 0 $\frac{1}{4}$ 0 $\frac{1}{2}$ KILOMETRE

SCALE: 1 : 28,860

London: Macmillan & Co. L^{td}

Stanford's Geog. Estab. London.



Map of the City of Liverpool and its Harbor

PART II.

TOPOGRAPHICAL AND LOCAL.

PALERMO.

Approach.—Steamers belonging to the Italian State Railways leave Naples every evening for Palermo, the journey occupying 10 to 11 hours.

There are direct sailings, but at irregular intervals, between Palermo and London, Liverpool, Hull, Glasgow, Bristol, Manchester, Boston, and New Orleans.

Restaurants.—*Café Royal*, in the Teatro Biondo; *Firenze* and *Umberto*, both in Via Maqueda; *German café-restaurant*, under the Teatro Massimo; *English tea-rooms*, 16 Piazza Marina.

Cab Fares.—Driving is very cheap; 60 centimes is the usual fare for “a course”; good carriages can be hired at lira 1.80 the first hour, and lira 1.60 the second hour. There are electric tramways and omnibuses within and outside the town.

Theatres.—*Teatro Massimo*, *Polyteama Garibaldi*; *Teatro Bellini*, *Teatro Biondo*, Via Roma.

Physicians.—*Dr. Berlin*, *Professor Cervello*, *Dr. Marchesano*, *Professor Manfredi*, *Professor Trambusti*, *Dr. G. Faraci*. Most medical men speak French, and many of them English.

Consuls.—All the chief nations have consuls at Palermo.

Banks.—*Bank of Italy*, *Bank of Sicily*, *Credito Italiano*, *I. & V. Florio*, *Bank Whitaker*, *C. Wedekind & Co.*

English Church: resident chaplain.

Baths.—Several bathing establishments. Sea baths in summer.

Bookseller.—English books may be obtained from *Alb. Reber*, Via Vittorio Emanuele.

Photographs.—Good photographs may be obtained from *G.*

Incorpora; *Melendez*, Via Cavour; negatives developed.

Post and Telegraph Office.—Central office in Piazza Bologni. Continental mail delivered daily about 10 a.m.

Tourist Agents.—*Basil Williams*, *Hans von Pernull*, Corso Vittorio Emanuele; archæological lecturing excursions during the season.

PALERMO (313,000 inhabitants), the capital of Sicily and the seat of government, is a handsome, well-built city, which has been a place of importance ever since the time of the Phœnicians. Its situation is singularly beautiful, and also well adapted to the purposes of trade and commerce. Viewed from the deck of an approaching steamer, Palermo makes a vivid impression upon the traveller, who is struck by the noble bay, flanked on either side by Monte Pellegrino and Monte Catalfano; by the encircling hills, of which Monte Cuccio (3445 ft. is the highest point); and by the gardens and orange groves of the fertile Conca d'Oro (Golden Shell), the plain on which Palermo stands. Monte Pellegrino (2065 ft.) is a shapely mass of secondary limestone, which specially engaged the attention and admiration of Goethe when he visited Sicily. The play of colours upon this promontory is often fine. The harbour is spacious and the amount of shipping is considerable.

On landing, if the season and weather be favourable, the traveller finds himself in the midst of a picturesque and animated scene. The handsome street,—planted in some cases with the bright erythrina, the graceful pepper tree, palms, and mimosæ,—the gay dresses and lively manners of the people,

the multitude of hawkers, with their musical voices and curious cries, the picturesque Sicilian carts, the clear atmosphere, and the brilliant sky unite in an effect which has few rivals in Europe. Palermo has a metropolitan air; the streets are handsome, the public buildings are numerous and interesting, and many of the private dwellings are palatial. The architecture presents a mixture of Byzantine, Arabic, and Norman elements, but the streets in their present form date in many cases from the Spanish period; so that Palermo, although one of the most ancient cities in Europe, has upon the whole a modern aspect. It was the chief entrepôt of the Phœnicians, and subsequently the seat of Carthaginian power in Sicily. The naval conflicts between the Romans and Carthaginians in the course of the First Punic War took place in the adjacent waters. In A.D. 831 Palermo was captured by the Saracens, and rose to unexampled prosperity and affluence under their dominion. During the Norman period it was the capital and favourite residence of Roger and his descendants. The great Emperor Frederick II resided in Palermo, and his tomb is in the Cathedral. During the Spanish period, when Sicily was an appanage of the crown of Aragon, the Spanish viceroys resided at Palermo. The climate is sunny and mild, and somewhat moist. The encircling hills afford good local shelter. The sirocco is occasionally troublesome. The vegetation is most luxuriant, and the Orto Botanico is one of the most interesting in Europe. The surrounding plain (Conca d'Oro or Golden Shell) is one of exuberant fertility. It is 25 miles in circumference, and is watered by the Oreto.

The two leading thoroughfares are the *Via Macqueda* and the *Corso Vittorio Emanuele*. These intersect at the *Quattro Canti*, an octagonal piazza, erected in 1609 and occupying a very central

position. The *Corso Vittorio Emanuele* was formerly known as the Cassaro (Arabic, *al Kassar*, the Castle). The *Via della Libertà* is the favourite promenade and drive for the Palermitans in the afternoon, and the display of costumes and vehicles is noteworthy. The *Porta Felice*, at the termination of the *Corso Vittorio Emanuele*, is a handsome structure, dating from the end of the 16th century. The *Marina*, a promenade facing the bay, is well laid out, and the display of vegetation is remarkable. The villas and gardens around Palermo are exceptionally beautiful.

OBJECTS OF INTEREST.—

Royal Palace.—Dates from the time of the Saracens, but in its present form is of Norman and modern construction. There is a central courtyard, from which we ascend to the first floor and enter the *Cappella Palatina*, one of the most beautiful palace chapels in the world, and a gem of the Arabo-Norman type of architecture. It was erected by King Roger II about the year 1132, and has undergone various decorations and restorations. The general form is that of a Latin basilica, but there is a domed Byzantine choir, and the arches are Saracenic. The general effect of the interior is very rich. The lighting is somewhat defective, and a bright forenoon should, if possible, be chosen for the visit. Note the roof of the nave with inscriptions, the beautiful mosaics, the pulpit on the right with candelabrum, the bronze door leading to the sacristy.

Ascending the principal staircase on the west side of the court, we come to the picture-gallery of the Kings of Sicily, and pass through some private apartments, when we reach the *Royal Observatory*, situated upon the Norman tower of S. Ninfa, the oldest part of the palace. The view from this point is fine and extensive. It was here that Piazzini in 1801 discovered Ceres, the first of the asteroids. On the opposite side of the *Piazza Vittoria*

is the Palazzo Sclafani, containing a 15th cent. Flemish painting representing the Triumph of Death.

Museo Nazionale (National Museum), an admirable collection, especially interesting to the student of Greek sculpture. There are few collections which afford a better opportunity of comparing the first crude attempts of the Greeks in sculpture with their subsequent mastery of the art. The chief objects of interest are the famous *Metopes*, from the Doric temples of Selinus (see "Introduction"). They date from about 628 to 450 B.C. The earliest series are the most ancient works of the Greek chisel extant, with the exception of the Lions of Mycenæ. Note also the mosaics, the Etruscan urns, the Greek vases, the famous bronze ram from Syracuse, Novelli's paintings in the *Picture Gallery*, and the famous triptych with the Madonna and Child, SS. Catharine and Dorothea, now attributed to *Mabuse*. The Museum is admirably arranged, and the director, Signor Ant. Salinas, is one of the chief living authorities on Greek art and Sicilian antiquities. There is also a very fine collection of Sicilian majolica, and many sculptures by the *Gagini*, a family of Lombard marble workers of the Renaissance, specimens of whose art are also to be found in most of the churches.

The Cathedral, a church of S. M. Assunta, dates from the 12th century, and is the work of Gualterio Offamilio, an English Archbishop of Palermo. The building has undergone many transformations, and was, unfortunately, spoiled by the ridiculous addition of a baroque dome by Fernando Fuga, a Neapolitan architect, about the end of the last century. In spite of this blunder, the exterior is still in some respects imposing, the façades and portals exhibiting some exquisite work. The interior is disappointing, but the visitor will view with interest the *Tombs of the Kings*, consisting of magnifi-

cent sarcophagi of porphyry. The tombs are those of Roger, first Norman king of Sicily (died 1154); the Empress Constantia, the posthumous daughter of Roger, and wife of the Emperor Henry VI (died 1198); Emperor Henry VI (died 1197); Emperor Frederick II (died 1205); Constance of Aragon, wife of Frederick II; and William, son of Frederick III of Aragon.

La Martorana, a beautiful church in the Byzantine style, dating from about A.D. 1143. The name was derived from that of an adjacent convent, founded by Godfrey de Martorana. The plan is that of a square with 3 apses and a cupola. The interior was originally magnificently decorated, and is still fine. The Sicilian Parliament met here after the Sicilian Vespers.

S. Giovanni degli Eremiti, a very ancient Norman edifice, dating from A.D. 1132. It has 5 cupolas and 3 apses. On the south side is a mosque, converted into a chapel. During the Norman period this church was a burial-place for the nobility. The cloisters are interesting. **Palazzo Chiamaramonti** (now **Palazzo dei Tribunali**), in the Piazza Marina, a massive 14th cent. palace with fine Gothic windows and wooden ceilings. In the same piazza is the graceful church of S. Maria della Catena.

S. Maria di Gesù (3 miles beyond the Porta S. Antonino), formerly a Franciscan Minorite convent. The views in the neighbourhood are particularly fine.

Orto Botanico (Botanical Garden), adjoining the Marina, well worth the attention of visitors, and of exceptional interest to the student of botany and to those concerned with acclimatisation. The variety of plants and the luxuriance of growth testify to the exceptional mildness of the climate of Palermo. The director is Professor Borzi, an accomplished botanist. The collection includes not only all the usual European

species, but many from the Canary Islands, Northern Africa, Asia Minor, Hindostan, Java, Australia, Cape of Good Hope, Madagascar, Mexico, Brazil, etc. "Nearly every variety of ficus comes to maturity here in the open air, also the agave, the arborescent forms of the Liliaceæ, and, with a few exceptions, nearly all the Cicadaceæ and the Musaceæ. As instances of purely tropical plants which have been successfully cultivated in the Orto Botanico of Palermo, may be mentioned the *Archontophoenix* of Australia, the *Ficus Religiosa* of Eastern Hindostan, the *Quisqualis Indica* of tropical Asia, the *Grevillea Hilliana* of Australia, the *Bauhinia acuminata* of Malacca, and the *Doryanthes excelsa* of Australia" (*Lancet* Special Commission).

Villas in the neighbourhood, especially the *Villa Tasca*, the *Villa Belmonte*, *La Favorita*, and *La Zisa*.

The villas in the neighbourhood of Palermo, of which the above are among the most noteworthy, are well deserving of the attention of the visitor. Admission can usually be obtained either free or on payment of a small fee. The gardens are in many cases of great beauty, and exhibit an exceptional wealth and variety of botanical specimens. The views to be obtained from several of these villas are very attractive.

Campo di S. Spirito, an old cemetery, about half a mile from the city gates, is worth a visit. Many of the inscriptions are touching. In this neighbourhood, upon 31st March 1282, began the famous massacre of the French, known as the "Sicilian Vespers."

Monte Pellegrino.—The ascent will repay the tourist.

Excursions from Palermo.

1. Monreale.
2. Solunto and Bagheria.
3. Cefalù.
4. Segesta and Selinunte.

Of the above excursions, that to Monreale should be undertaken by every visitor to Palermo, however short be his stay. It can be managed hurriedly in three hours, but half a day should be devoted to it. The excursions to Solunto, Bagheria, and Cefalù can be conveniently combined. The excursion to Segesta and Selinunte requires two days, the night being spent at Castelvetro (poor hotel accommodation). This excursion is in all respects one of the most impressive and instructive in Europe, and amply repays the moderate expenditure and fatigue entailed in accomplishing it.

1. **Monreale.**—Monreale is four and a half miles from Palermo, the road gradually ascending to the town, which has an elevation of 1150 ft. A tramway is available for about half the distance. At its terminus a carriage can be engaged, or the tourist may proceed on foot, halting now and again to enjoy the magnificent views which gradually unfold themselves.

Monreale is now a decayed town of about 16,000 inhabitants, which owes its interest entirely to the Cathedral, founded here by William II in A.D. 1174, and undoubtedly one of the most remarkable ecclesiastical edifices in the world. It enjoys an almost unique situation on a hill overlooking the fertile and beautiful Conca d'Oro, and both exterior and interior are triumphs of architecture. As previously explained (see *ante*, "Archæology" and "Art in Sicily"), the style of the building is a compound of the Byzantine, Romanesque, and Arabian styles. The form of the church is that of a Latin basilica, but there is a Byzantine triple-apsed choir, and the columns are Saracenic. The portal is fine, and the bronze doors will engage the attention of the visitor. The interior is most impressive, the lofty granite columns, the pointed vaulting, and the blaze of mosaics combining to produce a magnificent effect. The figure of Christ in the

tribune (with the inscription I. X. ὁ παντοκράτωρ) is notable for the almost Moorish type of face and the sternness of the attitude. The mosaics are not excelled even by those of St. Mark's, Venice. The view from the roof is fine (afternoon light). The cloisters in the adjacent *Benedictine Monastery* (suppressed) are exquisite, the columns and their capitals being of astonishing delicacy and variety of design.

2. **Solunto and Bagheria.**—This may be managed either by taking the railway to Bagheria (half an hour, or by carriage, or on foot. The distance to Bagheria is 8 miles.

The chief interest of this excursion is the opportunity which it affords of visiting **Solunto**, the ancient Soluntum, founded possibly by the Phœnicians, then completely Hellenised about 600 B.C., and in the course of time one of the leading Greek cities in Sicily. The remains of the city are somewhat scanty. An ancient road may be recognised, and there are remains of houses, cisterns, columns, pavements, etc. Various ancient statues and other relics of antiquity have been discovered here. The existing modern village is called **Solanto**.

3. **Cefalù.**—Cefalù is situated on the northern coast of Sicily, on the main line between *Messina* and *Palermo*, and about forty-three miles from the latter city. It is a place which owes its interest entirely to the magnificent Cathedral, erected here about A.D. 1131 by King Roger, to celebrate his escape from shipwreck in the vicinity. The plan of the church is that of a Latin cross, and the style is Siculo-Norman. The mosaics are the finest in Sicily, but have not escaped restoration.

4. **Segesta and Selinunte.**—This admirable excursion requires two days. It is devoid of danger or serious difficulty, but necessitates passing the night at *Castelvetrano*, where the accommodation leaves much to be desired. Leaving

Palermo by the morning train, which starts at an unreasonably early hour, the traveller proceeds along the Conca d'Oro, obtaining some fine views of *Monte Pellegrino*. At *Sferracavallo* the coast is reached, and the railway for a considerable distance skirts the sea, the scenery being most charming. The railroad is lined with mesembryanthemums, prickly-pears, convuluses, and lupins. About *Partinico* the line passes through a rich vine country, which supplies some of the wine known as Marsala. The *Gulf of Castellammare* is highly picturesque. *Monte Sparagio*, on its west side, was long a haunt of brigands. After a slow journey of fifty-two miles from Palermo the station of *Alcamo-Calatafimi* is reached, the starting-point for Segesta. The distance from the station to *Calatafimi* is about five miles, thence to Segesta about the same distance. The former part of the journey can be accomplished by carriage, but the approach to Segesta can only be managed on horseback or on foot. There is a station at Segesta, but carriages cannot be had unless previously ordered from *Calatafimi*¹ or *Castellammare*. In theseason, however, special fast excursions are arranged from Palermo. *Calatafimi* was the residence of Samuel Butler, the author of *Erewhon*, who died there in 1902. Segesta can also be reached by carriage from *Castellammare*, where landaus can be obtained at about 15 francs each; the ascent by this route is more gradual than by *Calatafimi*; the drive passes hot sulphur springs, well known to the Greeks and Romans. As we approach, fine views are obtained of the famous temple (note also the monument celebrating Garibaldi's victory in 1860). Of the once proud city of Segesta, which waged constant war with its neighbour

¹ The hotel at *Calatafimi* is now closed, and the night quarters are not recommended. *Alcamo* would be better.

Selinus, and to whose aid the Athenians came on their fateful expedition to Sicily, hardly a trace remains except the well-preserved **temple**, one of the most impressive relics of antiquity, and a ruined Greek theatre. The temple occupies a solitary and imposing position upon a bare hillside 995 ft. above sea-level. On the adjoining hill-top is the theatre, placed, according to Greek custom, upon a site commanding a wide and beautiful prospect. The scene, as presented from the portico of the temple, is one of mournful beauty. Hardly a human dwelling is in sight, around are bare and treeless hills, but the scenery is redeemed by the wealth of wild flowers, the hum of bees, the goats browsing on the scanty herbage, the picturesque outlines of the distant mountains, and the transparent Sicilian atmosphere. In the valley far beneath, the river *Gaggera* murmurs softly. The temple itself is in some respects the most remarkable in Sicily. It is what is known technically as a *peripteros-hexastylos*, i.e. a temple surrounded on all sides by columns, the end columns numbering six. These side columns, following a somewhat usual arrangement in Greek temples, are twice as numerous as the end columns, the total number of columns being thirty-six. The style of the architecture is pure Doric, probably of the latter part of the 5th century B.C. The length of the temple is 191 ft. 7 in., and the width 76 ft. 5 in. The columns are 29 ft. in height and 6 ft. in thickness. The temple rests on a stylobate of four high steps. There are no sculptures in the metopes or pediments. Various circumstances point to the conclusion that the temple was never finished. Thus the columns are unfluted, whereas the almost universal Greek custom was to introduce flutes. The section of these flutes by a plane parallel to the base was in the Ionic and the Corinthian orders a semicircle, in the Doric order it was an arc much

less than a semicircle. The number of flutes in the columns of the Parthenon was 20, in other instances 24, 28, or 32. Further, in the temple of Segesta there is no trace of what was the original and most indispensable portion of the temple—the *naos*, cella or shrine. This stood in the centre of the temple, and contained the statue of the divinity.

The temple of Segesta consists, then, of an unfinished Doric building, the peristyle of 36 columns being almost perfect, and the columns of the *pronaos* or vestibule retaining their entablature in good condition. The interior is entirely empty, overrun with daisies, buttercups, and wild fennel, and there is no trace of a roof. The temple has wonderfully resisted wind and weather for more than 23 centuries. Readers familiar with Goethe's *Italianische Reise* will recall with pleasure his description of Segesta, of which the following is a free translation:—"The situation of the temple is marvellous—placed at the upper end of a wide, long valley, upon an isolated hill, surrounded by cliffs, it commands a wide view of country, but only a tiny inlet of the sea. The surrounding country lies in melancholy fruitfulness, everywhere cultivated but hardly a human dwelling to be seen. Countless butterflies fluttered upon innumerable thistles. Wild fennel stood 8 or 9 ft. high, withered and so abundant and in such apparent order from former years that one might have taken it for a nursery garden. The wind sighed among the columns of the temple as if in a forest, and birds of prey hovered screaming over the pillars." It is not known to what divinity the temple was dedicated.

Segesta was said to have been originally an Elymian settlement, but became in time completely Hellenised. It was engaged in frequent wars with its neighbour Selinus, and finally became subject to the Carthaginians in the year 409

B.C. It was never afterwards a place of the first importance. On the summit of a hill opposite the temple, commanding a magnificent view, stand the remains of the Greek theatre. It is hewn out of the rock and is polygonal in shape. The external diameter is 205 ft. It is divided into 7 *cunei*. Below the *præcinctio* there are 20 tiers of masonry seats, the upper one with a raised back. The foundations of the *scena* remain. The theatre dates, no doubt, from the great period of Segesta, the 5th century B.C., but there are traces of Roman work of a much later period.

Leaving Segesta, a short journey of a little over an hour brings the traveller to *Castelvetro*, a town of about 21,000 inhabitants, in the midst of a fertile vine and olive country. From Castelvetro to *Selinus*, now **Selinunte**, is a drive of $7\frac{1}{2}$ miles. Not without a certain awe do we approach the most extensive and impressive ruins in Europe. Selinus was founded in the year 628 B.C. by colonists from Megara Hyblæa, and seems to have attained extraordinary wealth and splendour. It was taken and destroyed by Hannibal Gisgon in the year 409 B.C. The ruined temples, eight in number, lie on two slight eminences on either side of a ravine, the *Gorgo di Cotone*. All around is a wilderness, overrun with myrtle, verbena, and wild parsley. The sea washes the base of the eminences on which the ruins are situated, and the river *Modione*, formerly the Selinus, still flows seawards through its swamps. There are **eight temples**, all in ruins, and they probably date from the 7th, 6th, and 5th centuries B.C. The style of the architecture is Doric. They vary much in size, the largest (commonly called *Temple G.*) being 371 ft. in length, including the steps,—a most unusual length for a Greek temple,—the smallest (*Temple B.*) being only 28½ ft. in length. The height of the columns varies from 15 ft. in temple B. to 53½ ft. in Temple G. Most of

the temples had a peristyle, but the little temple B. was what is called *in antis*, i.e. the walls of the cella were continued forwards to the vestibule, and there were two columns in front but none at the sides or back. Temple G. was much larger than any temple in Greece, and was exceeded in size only by the temple of Artemis at Ephesus and the temple of Zeus Olympius at Agrigentum. It differed from all the other temples at Selinus in having 8 columns in each portico and 17 in each wing, or 46 columns altogether in the peristyle. Not much is known regarding the divinities to whom these temples were dedicated. *Temple C.* has been variously assigned to Heracles and Apollo. Temple G. is believed to have been a temple of Apollo. The temples are all in ruins, and the traveller may wander for hours amidst a confused mass of broken columns, fallen pillars, and time-worn monoliths. The outlines and constituent parts of the temples are in most cases recognisable, but ruin has marked them for its own. Opinion has been divided whether this vast wreckage was the result of an earthquake or due to the destroying hands of the victorious Carthaginians. Niebuhr took the latter view, but most modern scholars, with Mr. Freeman at their head, incline to the former theory. Apollo would appear to have been the favourite divinity of the Selinuntines. "In the practical life of Hellas," says Professor Percy Gardner, "no deity had so universal and commanding an influence as Apollo. Most, or all, of his attributes and functions may have originally arisen from the various aspects in which men may regard the sun, looking on it as a source of light and warmth, as causing or curing disease, as scattering the clouds, or as filling living beings with energy and happiness. But in historical times many of them had become entirely detached from the physical background: to most Greeks Apollo was a living pervading force, the

source of happy inspiration, and the promoter of all that was best in Greek religion and morals."

Amidst the ruins of the temples of Selinunte were found the four series of metopes now in the Museum of Palermo, which have already been described (see *ante*, "Archæology," and "Art in Sicily").

GIRGENTI.

Restaurants.—*Savoja, Palermo.*

Cab Fares.—Station to town, fcs. 2; station to Hotel des Temples, fcs. 3; by time, first hour, fcs. 2; second hour, fcs. 1.50. Temples (not more than 3 hours), fcs. 5; Temples and Rupe Atenea, 7.

Physicians.—*Dr. G. Formica, Dr. P. Vadala, Dr. D'Alessandro, Dr. Martinez.*

Post and Telegraph Office.—Via Atenea.

Girgenti is one of the most interesting cities in Sicily, both on account of its historical associations and its existing attractions, scenic and antiquarian. The situation of the town is beautiful, and the remains of the Greek temples are among the best-preserved examples extant. Girgenti may be reached by rail from either Palermo or Catania, the journey in the former case occupying about $4\frac{1}{4}$ hours, and in the latter case about 7 hours. The hotel accommodation is fair.

History.—Girgenti, in Latin Agrigentum and in Greek Akragas, has had a long and memorable history. Founded in 582 B.C. by settlers from the adjacent city of Gela, who were reinforced by colonists from Rhodes, Agrigentum occupied an imposing situation on high ground between the rivers Akragas and Hypsas, and overlooking the Mediterranean. It did not reach to the sea, but had its port closely adjacent—just as modern Girgenti has its port, namely, Porto Empedocle. The city grew and flourished, and traded with the opposite coast of Africa. In time

it became the second city of Sicily, yielding to Syracuse alone, and was famous for its wealth and splendour, its devotion to art, and the number and magnificence of its temples. Its early history exhibits the usual vicissitudes of the great Greek cities. It was alternately free and subject to "tyrants," now extending its empire over adjacent cities, and again compelled to restrict its dominion within the limits of its own walls. Of the tyrants of Agrigentum the most famous was Phalaris, who held rule from 570 to 554 B.C. He was notorious for his wealth and splendour, his tyranny and his cruelty. The famous story of the bull of Phalaris—namely, that the tyrant had a brazen bull into which men were put and roasted to death, the bull being so constructed that the cries of the tortured men resembled the bellowing of a bull—appears in Pindar, and, according to Freeman, points to Phœnician influence, torture being foreign to Greek instincts. Empedocles (see *ante*, "Philosophy and Letters in Sicily") was a native of Agrigentum, and enjoyed great fame there as a philosopher, orator, physician, and naturalist. He was eventually banished from his native city, went to Greece, and died at Megara. He is one of the greatest but most enigmatic figures of antiquity. Wars of various kinds were waged by Agrigentum—with Syracuse especially, and later with the Carthaginians, by whom the city was captured. After a time it fell under the influence of Dionysius, the famous tyrant of Syracuse, from whom it revolted. At a later date it was again captured by the Carthaginians, plundered, and reduced for a time to insignificance. It was resettled by Timoleon, and again became prosperous. The city was an ally of the Carthaginians in the First Punic War, and maintained its alliance during the Second Punic War, being eventually captured by the Romans. It was not a place of much importance during the

Roman period. The Saracens captured the city in A.D. 828, and under them it enjoyed considerable prosperity. In modern times Girgenti has been a decayed place, and the modern town occupies only the site of the ancient citadel. The population at the present day is 25,000 inhabitants. Its port—Porto Empedocle—is one of the chief outlets for the sulphur of the Lercara sulphur mines.

The modern town, which perhaps occupies the site of the acropolis, need not detain the tourist. It is dirty and uninteresting, and when the beautiful view from the Passaggiata has been enjoyed and the Museum visited, the traveller will feel free to devote himself to the ruins of Greek architecture, which are of the highest interest and value. The ruins are within easy access of the Hotel des Temples, and are best visited on foot. The most important temples are:—

- (a) The **Temple of Concord.**
- (b) The **Temple of Juno Lacinia.**
- (c) The **Temple of Zeus Olympius.**
- (d) The **Temple of Hercules.**
- (e) The **Temple of Castor and Pollux.**

Of the above, the Temples of Concord and of Juno Lacinia are in excellent preservation, while those of Zeus Olympius and of Hercules lie in ruins. The names of these temples are for the most part untrustworthy, and the clue to the proper designation has been lost. We know, however, that there was at Agrigentum a famous temple of Zeus Olympius, erected in the 5th century, and renowned throughout the Hellenic world for its magnificent proportions and gorgeous decoration. Its length was 354 ft. and its breadth 173 ft. It was a pseudo-peripteros. There seems no doubt that the confused mass of ruins now designated the Temple of Zeus Olympius are really what remains of this magnificent structure. On the other hand, the names of the Temple of Concord

and the Temple of Juno Lacinia are legendary and certainly false.

(a) The **Temple of Concord.**—One of the most perfect examples of Doric architecture extant. The length is 138 ft., the breadth $64\frac{1}{2}$ ft., and the height of the columns, with capitals, $22\frac{1}{2}$ ft. The length of the cella was 94 ft. and its breadth 30 ft. The temple is a peripteros-hexastylos, and its 34 columns are well preserved. During the Middle Ages this temple was converted into a church of S. Gregorio delle Rape (St. Gregory of the turnips).

(b) The **Temple of Juno Lacinia.**—A peripteros-hexastylos of the 5th century—pure Doric in style. The number of columns in the peristyle was 34. Those on the north side are well preserved. The cella is *in antis* at both ends.

The remaining temples are quite ruinous, but will repay examination.

The traveller, if time permits, should also note the **Tomb of Theron**, outside the gate, and not far from the Temple of Hercules; the **Rupe Atenea** (1151 ft.), from which is a magnificent view; the **Temple of Æsculapius**; the **Greek Well**, which supplies water of superior quality. The Cathedral may be visited. There is a Madonna by Guido Reni, and an ancient sarcophagus.

The climate of Girgenti is drier than that of Palermo (rainfall 560 mm., as compared with 758 mm. at Palermo), and the air is fresher and less relaxing. On the other hand, Girgenti is windy, and the sirocco is unpleasantly felt. As a health-resort the locality is undeveloped, but a temporary stay here may be strongly advised to delicate people, especially during the spring months. The antiquities are a source of unfailing attraction, and there is some shooting to be had.

A visit to the **sulphur mines** in the neighbourhood will repay the traveller.

SYRACUSE.

Restaurants. — *Vermouth di Torino*, Via Giobert; *Restaurant Savoja*, Piazza Archimede.

Doctors. — *Dr. Monteforte*, *Dr. Sella*, *Dr. Mauceri* (these last speak English).

English Chemists. — *Farmacia Inortu*, Via Roma; *F. Troia*.

Consul. — British Vice-Consulate.

Bankers. — *Bank of Italy*, *Bank of Sicily*, *Bazzanca*, Via Settembre.

Theatres. — *Teatro Massimo*, *Teatro Epicarmo*.

Post and Telegraph Office. — Via Roma.

Cab Fares. — Inside the city, 40 centesimi; two horses, 70 centesimi.

Steamers. — The Nav. Gen. It. ceased to exist in July 1910. Agents for the *Adria Line*, *Galtano Bozzanca e Figli*; Italian State Line and General Steam Navigation Co., *Giov. Boccadifuoco e Figli*.

Syracuse is a place of supreme interest, and a few days spent there will leave an impress never to be forgotten. Next to Athens and Rome, there is probably no European city so full of suggestions of antiquity. The approach may be made either from Malta (7 or 8 hours' steaming) or from Catania (55 miles by rail). Two days will be required to do moderate justice to Syracuse, and a longer time may be spent with pleasure and advantage. The hotel accommodation is good, and guides may be obtained. The excursion up the river Anapo should be undertaken, if possible. There is a good deal of glare in the atmosphere here at times, and the dust and high winds are sometimes troublesome. The atmospheric effects, on land and sea, in the neighbourhood are often exquisite. Afternoon light is best for the general views, such as that from the Greek Theatre.

History. — Syracuse was the second settlement of the Greeks in Sicily (the first being Naxos, on the promontory of Tauromenium), and the date of its settlement was

734 B.C., its founder being Archias of Corinth. The city rapidly rose to wealth and importance, and became the leading city in Sicily, and even, for a time, of the entire Hellenic world. The names of Gelon and Hieron are the most famous in the early history of Syracuse. At the court of the latter, Æschylus, Pindar, Simonides, and many other famous Greeks found a temporary home. Syracuse came early into conflict with the Carthaginians, who had established themselves on the western shores of Sicily, and the city became the leading protagonist upon the Greek side in the long duel between the Hellenes and the great Punic city. In 415 B.C. the Athenians sent their memorable expedition to Sicily, which has been enshrined for ever in the pages of Thucydides. The varying fortunes of the struggle, the prolonged conflict between Syracuse and Athens, and the final irrevocable defeat of the latter, are matters of universal history. The traveller looks with much interest on the famous *Latomie*, or stone quarries, in certain of which the Athenian prisoners were confined, and the tale that the captors spared certain captives because they could repeat choruses of Euripides is eminently Greek. The failure of the Athenian expedition to Sicily was the turning-point in the history of Athens and, to some extent, of the ancient world. "So ended," says Freeman, "the Athenian invasion of Sicily, the greatest attempt ever made by Greeks against Greeks, and that which came to the most utter failure." The account by Thucydides of the great naval conflict in the Great Harbour is one of the most famous *loci classici* in Greek literature. Athens having withdrawn from her disastrous conflict with Syracuse, in no long time Carthage again renewed her former assaults. In connection with this conflict, Dionysius, the most famous of the tyrants of Syracuse, rose to power and flourished from

about 406 to 367 B.C. He has left a name for intellect, magnificence, unscrupulousness, cunning, and cruelty. In interpreting his history we must remember that the "tyrant" was the pet aversion of the Greek historian, and that his faults were vigorously limned, his virtues grudgingly allowed. It is evident that Dionysius was an able, if despotic, ruler. He freed his city from the impending peril of the Carthaginians, extended its empire over the greater part of Sicily and Magna Græcia, and became the most famous ruler of his time. The story of the visit of Plato to the court of Dionysius and of the philosopher's sale into slavery has been already alluded to. Later events in the history of Syracuse were the tyranny of Agathocles, the war with Pyrrhus, and, finally, the conquest of the city by the Romans under Marcellus in 212 B.C. Syracuse retained something of its former splendour under Roman rule. Cicero, who lived here as quæstor, records that "the sun shines every day at Syracuse." St. Paul spent three days at Syracuse on his way to Rome. The modern history of the city has been upon the whole comparatively uneventful.

The modern town has shrunk to the dimensions of the original pre-Greek settlement upon the island (or peninsula) of Ortygia.¹ The ancient city extended over a wide area of the adjacent mainland, and at one time had a population of at least half a million. The population is now only 31,800.

The principal sights are as follows: (The traveller had better take the advice of his guide as to what he should attempt to see, according as he has one, two, three, or more days at his disposal.)

(a) The **Modern Town**, including the **Cathedral**, **Museum**, **Fountain of Arethusa**, etc.

(b) The **Ancient City**, especially

¹ A Sicel tomb was recently found near the fountain of Arethusa.

the "**Latomie**," the **Greek Theatre**, and **Fort Euryalus**.

(c) The **Porto Grande**, **River Anapo**, **Olympieum**, and the **Fountain of Cyane**.

(a) **Modern Syracuse**.—The **Cathedral** occupies the site, and to some extent preserves the materials, of a former Doric temple. It is uninteresting.

The **Museum** is of great interest and value, and will repay careful study. The remains of Greek sculpture (especially the exquisite statue of **Venus Anadyomene**, from which the head is unfortunately missing), the Greek vases, the works in terra-cotta, and the collection of Greek coins are particularly noteworthy, and the objects from Siculan and Greek cemeteries and sites, discovered in the last few years by Professor Orsi, are of exceptional importance.

The **Fountain of Arethusa**, enclosed and planted with papyrus, is famous for the ancient myth, according to which Arethusa, a maiden of Elis, being pursued by the river-god Alpheus, was changed by Diana into a fountain. Alpheus, mingling his waters with hers, they sank together under the earth, and reappeared as the Fountain of Arethusa in the island of Ortygia. The water of this fountain, which is within a few feet of the sea, was formerly quite fresh, but has become brackish in recent times, owing to an earthquake.

(b) **Ancient Syracuse**.—At the N. end of the modern town are the remains of a Greek temple of Apollo(?) (about 500 B.C.). The ancient city had a circumference of 20 miles, and included not only the island of Ortygia, but the parts on the adjacent mainland known as Neapolis, Achradina, Epipolæ, and Tyche. It would appear that the parts near the banks of the Anapo were not thickly inhabited in ancient times. Probably they were malarious, and it seems likely that the mysterious "plague" which more

than once arose in the army of the besieging Carthaginians may have been malaria. The tourist should drive in the morning to **Fort Euryalus**, erected by Dionysius I in 402-397 (a massive structure with towers, passages, and rock-hewn fosses), visit the adjacent **Belvedere**, and spend as much time as he can spare in the neighbourhood of **Epipolæ**. The views are magnificent. The vast and melancholy ruins of the once great city, the modern town shining white on the tiny island of Ortygia, the Porto Grande, the purple expanse of the Ionian Sea, and on the north the snowy dome of mighty Etna make up a well-nigh incomparable scene. After luncheon the tourist may descend and visit in succession the **Latomia del Filosofo**, the **Latomia del Paradiso**, the **Greek Theatre**, the **Latomia di Santa Venera**, the **Roman Amphitheatre**, the **Latomia dei Cappuccini**, the **Church of S. Giovanni**, and the **Catacombs**. One afternoon will be insufficient to do justice to the above objects of interest.

The **Latomie** (Quarries) of Syracuse form one of the most characteristic features of the neighbourhood. They yielded the stone of which the city was built, and were also used as prisons and burial-places. They are of vast extent, and at the present day they are a wilderness of wild flowers and luxuriant shrub growth. In the **Latomia del Paradiso** is the famous **Ear of Dionysius**, a grotto hewn in the rock, and shaped like the letter S. There is a remarkable echo.

The **Greek Theatre** belongs to the 5th century B.C. As usual with the Greeks, it is hewn out of the solid rock. Its diameter is 165 yds., there are 46 tiers of seats to be made out, and there were 9 *cunei*. The view from the point just above the theatre is magnificent (afternoon light).

The **Roman Amphitheatre** dates

from the time of Augustus, and is not specially remarkable.

The **Catacombs** are well worth a visit.

(c) The **Porto Grande**, the **Anapo**, the **Olympieum**, and the **Fountain of Cyane**.—This is a delightful excursion which should not be missed. It can be accomplished in half a day. A carriage should be taken to the point where the railway crosses the Anapo, and thence the river may be ascended by boat. The River Anāpo (formerly Anāpus) takes its rise in the adjacent hills, and after a short course discharges itself into the Porto Grande. Its banks are covered with a dense overgrowth of plants and shrubs, conspicuous among which is the Egyptian *papyrus*, which grows wild here only in Europe. It was brought hither by the Arabs, and has continued to flourish. Shortly after leaving the mouth of the Anapo, the tourist will notice the lonely columns of the Olympieum, once the famous Temple of Olympian Zeus (not worth visiting). The ground adjacent to the Anapo was often the scene of important military operations. The boatmen usually ascend the river to the Fountain of Cyane, where the Cyane Brook takes its origin in the clear water which bubbles up from a great depth. Some beautiful mullet may usually be seen darting about in the pellucid water. The myth connected with this Fountain relates how Cyane was a nymph who endeavoured to withstand Pluto in his designs upon Proserpine, and was, in consequence, transformed into a fountain.

"Syracuse is a European Babylon. The most splendid city of Ancient Hellas, against whose walls the might of Athens dashed itself in vain, sovereign of land and sea, centre of an incomparable culture, sung by poets and celebrated by historian, where is she to-day? What has been her fate? All is gone—temples, fortresses, palaces,

theatres, embattled walls. The place which was once Syracuse the Magnificent is a desert. Nothing remains but crumbling stones, and what was once Syracuse has disappeared and become whelmed in mysterious ruin. Upon one hill, in the midst of fields waving with grain along the banks of the Anapo, are two solitary columns; another, crumbled and hardly recognisable, rises out of the fallow ground scattered with stones, where dusty roadways intersect. The first serves as a landmark to sailors arriving from the high sea, to the third the peasants attach the halters of their mules and asses. O City of Archimedes, Plato and Pindar, Dionysius and Gelon, how terrible and sad is the tragic fate which has befallen thee! Other countries, other peoples, and other cities suffered; elsewhere war, plague, and revolution made havoc, and the fate of universal history pressed upon Athens and mighty Rome. But from the ruins of these cities and peoples arose a new life, and the ruins themselves still remain, attesting in their profound pathos the magnificence and grandeur of bygone days. But one city has vanished into nothingness, and we must search below the earth if we wish to find evidence of the power and splendour of ancient Syracuse! *Vanitas vanitatum, et omnia vanitas!*" (Augustus Schneegans).

CATANIA AND ETNA.

Restaurants.—*Gambrinus, Birreria, Svizzera, Savoia Sangiorgi* (concerts, billiards, etc.).

Doctors.—*Professor Salv. Tomaselli* (Via Lincoln), *Professor Andrea Capparelli*, *Professor Ughetti*, *Dr. Migneca*, *Professor Clementi*, *Professor Raimondo Feletti*, *Professor Biagio Grassi*, *Professor Benedetto Amato*, *Professor Antonio Blandini*, *Professor Lanza fame Toscano*, *Professor Francaviglia*.

English Chemist.—*Spadaro Grassi*.

Consuls.—British Vice-Consul, *W. A. Franck, Esq.*; American Consul, *F. Chase, Esq.*; American Vice-Consul, *I. Ritter, Esq.*

Bankers.—*G. Vignati*, Piazza Bicocar 8; *Figli Caslisch*, Piazza Bicocar; *Alonto & Consoli*, Via Plebiscito 23.

Baths.—*Stabilimento Idropatico*, Piazza S. Placido.

Mails.—Letters for the Continent are despatched at 1 p.m. daily.

Theatres.—*Teatro Massimo*, *Teatro Politeama Pacini*, *Teatro Sangiorgi*, *Teatro Principe di Napoli*.

Post and Telegraph Office.—Piazzetta della Posta.

Cab Fares.—Within the town limits, 40 centesimi, or with baggage, 50 centesimi. By the hour, lira 1.30. Two horses, by the hour, lire 3.00.

Steamers.—Agents of the Mediterranean Line and the Leyland Line, *Fratelli Bonanno*; Wilson Line and Johnston Line, *A. Ali & Figli*. Agent of the General Steam Navigation Company, *Luigi Belluschi*. Agents of the Anchor Line, *Fratelli di Benedetto*. Agent for the Adria Line, *Giovanni Uccelli*.

Catania is frequently the port of arrival for steamers, or it may be approached from Messina (60 miles—2-3 hours by rail), or from Palermo (152 miles—6½-7½ hours by rail). The town itself is not specially attractive, but the neighbourhood is beautiful, and Etna is a perennial source of interest. There are no antiquarian remains of great value, and few noteworthy "sights," so that a day will suffice for Catania, unless the ascent of Etna, or the tour round the mountain, be undertaken.

History.—The name Catania probably is derived from *κατ' Αίτην* (under Etna), and correctly describes the position of the city. It was founded by the Chalcidians 729 B.C., and soon became a place of importance. It was one of the

less fortunate Greek cities of Sicily, and repeatedly came under the power of its more vigorous neighbour, Syracuse. It was for a time the headquarters of the Athenians during their Sicilian Expedition. It came early under the sovereignty of Rome, and enjoyed considerable prosperity during the Roman period of Sicily. Its fortunes during the Middle Ages and in modern times have been chequered, and it has repeatedly suffered great damage from earthquakes. At the present day it has a considerable trade, and the population is 146,000. It is the seat of a university and of an observatory. Catania rests upon a lava bed, and the black dust is noticeable. Some of the private houses are fine. The climate is less equable than that of Palermo, with hotter summers and colder winters, and the vicinity of Etna makes itself felt. The proportion of fine days is very high here (see *ante*, "Climate of Sicily"), and it is one of the brightest and sunniest places in Sicily. The Catanian physicians believe that the neighbourhood is favourable for cases of pulmonary consumption. The accommodation is mediocre. The environs are beautiful, and the luxuriance of plant life is striking.

Objects of Interest.

1. Fountain of the Elephant.
2. The Cathedral.
3. Villa Bellini.
4. Monastery of San Nicola.
5. Amphitheatre.
6. The University.
7. Church of S. Carcere.
8. Roman Tombs.

Bellini, the famous musician, was born at Catania in 1802. His tomb is in the Cathedral, and a bust may be seen in the Villa Bellini. The view of Etna from the tower of San Nicola is fine.

Excursions from Catania.

1. To Aci Reale.
2. Circular Tour of Etna.
3. Ascent of Etna.

1. **To Aci Reale.**—The distance by rail is 9 miles, or a carriage may be taken. The scenery of the environs of Catania is beautiful, and the vegetation most luxuriant. The "terreno volcanico," as it is called by Italian writers, is highly fertile.

Aci Reale is built on the lava streams of Etna, and is notable for its mild climate, beautiful surroundings, and sulphur springs. There is a large bathing establishment.

The name Aci recalls the myth of Acis and Galatea, the scene of which is supposed to have been in the immediate neighbourhood.

2. **Circular Tour of Etna.**—A railway runs round Etna from Giarre to Catania, by Randazzo, Bronte, and Paterno. By carriage road the distance is 60 miles, and two or three days should be devoted to the tour, which is, upon the whole, decidedly to be preferred to the ascent of Etna. The evidences of volcanic action, the striking scenery, and the wonderful wealth of vegetation, arranged in successive belts according to elevation, make the neighbourhood of exceptional interest. Randazzo was founded by the followers of Count Roger, and has quite a Norman appearance. **Bronte** (Greek, *βροντή* = thunder) is interesting to the English traveller inasmuch as it was granted as an estate in 1799 to Admiral Lord Nelson, whose title thus became Nelson and Bronte. This gift to Nelson arose out of the brief British protectorate of Sicily when Nelson's fleet commanded the Mediterranean during the great Napoleonic War. The Bronte property still belongs to the heirs of Nelson. Paterno was founded by Count Roger, who built a castle. The town stands upon the site of the ancient Hybla Minor.





3. Ascent of Etna.—This excursion is not recommended, inasmuch as it is hardly safe during winter and spring, the seasons when the traveller is most likely to visit Sicily; and although it may be undertaken without great difficulty or danger in summer or early autumn, it will hardly repay the trained mountaineer who is accustomed to the Alps. The ascent is best made from Catania in a single journey of about 22 hours. Mules may be taken as far as the Casa Inglese, 1 hour from the summit. Clear and still weather is indispensable for a successful ascent. Wind is often troublesome, and it may be cold near the summit even in summer. The traveller will note, in the course of the ascent, 3 zones of vegetation which are well marked, namely—

- a) "Coltivata"—a zone extending from the sea-level to an altitude of 1400 metres. This is one of the most fertile regions in the world, and olives, oranges, lemons, vines, figs, pomegranates, almonds, and many other fruit-trees grow luxuriantly.
- (b) "Boschiva"—a zone extending from 1400 metres to 2200 metres of altitude. Here grow oats, castagna, birch, beech, and pine.
- (c) "Deserta"—a zone extending from an altitude of 2200 metres to the summit. Vegetation scanty and alpine.

Mount Etna is perhaps, upon the whole, the most famous mountain in Europe, and in Greek myth and song rivals Parnassus or Ida. The classical student will recall the description in the third book of the *Aeneid*—

Portus ab accessu ventorum im-
motus, et ingens
Ipse; sed horridicis juxta tonat
Ætna ruinis,
Interdumque atram prorumpit
ad æthera nubem,
Turbine fumantem piceo et can-
dente favilla;

Attollitque globos flammarum,
et sidera lambit;
Interdum scopulos avulsaque
viscera montis
Erigit eructans, liquefactaque
saxa sub auras
Cum gemitu glomerat, fundoque
exæstuat imo.

Dante's allusions in the *Paradiso* will be remembered—

E la bella Trinacria, che caliga
Tra Pachino e Peloro, sopra 'l
golfo
Che riceve da Euro maggior
briga,
Non per Tifeo, ma per nas-
cente solfo
Attesi avrebbe li suoi regi ancora
Nati per me di Carlo e di Ri-
dolfo. . . .

The eruptions of Etna have been a fertile inspiration of Greek myth. The eruption of 1698 was one of the most disastrous on record, and caused the destruction of Catania. There have been several eruptions during the present century.

TAORMINA.

Doctors.—*Dr. Q. Perricone, Dr. Lieciardello, Professor Salvatore, Professor S. Cacciola.*

English Chemist.—*Farmacia Carlo Cacciola, Via Umberto.*

English Church.—At the Hôtel Bellevue during the months of January, February, March, and April.

Money - Changers.—*Giuseppe Bambara, Via Umberto, and Pan-
crazio Ragusa.*

Mails.—Mails from the Continent arrive at 9.30 a.m. and leave at 2.30 p.m. daily.

Theatre.—*Teatro Margherita, Piazza della Badia.*

Post and Telegraph Office.—*Piazza del Duomo.*

Cab Fares.—From the station to the town and *vice-versa*, fcs. 3.50 with one horse; fcs. 5.50 for two-horse carriage.

This is one of the most beautiful places in Europe or the world, and

no tour in Sicily, however brief, should omit a visit to Taormina. The hotels are good.

Taormina (*Tauromenium*) was founded 396 B.C. by the Siculi. **Naxos**, on the peninsula below the hill of Tauromenium, was the first settlement of the Greeks in Sicily, and dates from the year 735 B.C. This city was finally destroyed by Dionysius in 403 B.C. Tauromenium was a place of some importance during the Roman period of Sicily. It offered a long resistance to the Saracens, but was finally taken in A.D. 902. It enjoyed some prosperity under the Normans. Its modern history is not important. At the present day the town is small and straggling, and chiefly interesting for its magnificent situation, and for the well-preserved remains of a Greek theatre (see *ante*, "Archæology and Art in Sicily"). The views of the Straits of Messina on the one hand and of Etna upon the other are of magical beauty and unsurpassed grandeur. Sunrise and sunset are both enchanting in fine weather. There is a signal station and a meteorological observatory. The walks in the neighbourhood are of extreme interest.

MESSINA.

Restaurants. — *Grand Hotel Pagliari, Excelsior Hotel, Venezia,*

Doctors. — *Professor Gabbi Umberto, Via le San Martino; Professor Tricomi Paolo, Via Argentieri.*

English Chemist. — *Farmacia Giovanni La Spada, Piazza del Municipio.*

Consuls. — British Vice-Consul, *Baylis Heynes, Viale Roosevelt;* American, *Charles M. Gough, Via Garibaldi 102.*

English Church. — In British Cemetery at La Spina.

Bankers. — *Banca d' Italia, Banca di Messina, Banca Sicula-Svizzero.* No private bankers.

Mails. — The mails from the Continent arrive at 9 and at 11.30 daily.

Railway Station. — Train for Reggio at 6 a.m. and 6.45 p.m. (also for Villa San Giovanni 3 departures daily), in connection with ferry boats. For Palermo and Catania, express trains at 10 a.m.

Theatre. — *Teatro Mastroieni, Viale San Martino.*

Post and Telegraph Office. — Viale San Martino.

Cab Fares. — Within the city, 70 centesimi; baggage, 20 centesimi extra. By the hour, lire 2.00; or with two horses, lire 5.00.

Tramways. — Destroyed by earthquake, not yet reconstructed.

Steamers. — Agents of the Mediterranean Line and the Leyland Line, *Fratelli Bonanno, Via Vittorio Emanuele.* Agent of the Anchor Line, *Vincenzo Bonanno.* Agents of the General Steam Navigation Company, *Carrara.* State Lines (*Navigazione Generale Italiana*), Agents, *J. & V. Florio.* Wilson Line and Johnston Line, *A. Ali & Figli.*

Naples to Messina, bi-weekly, in 12 hours.

Messina to Catania, Syracuse, every Thursday.

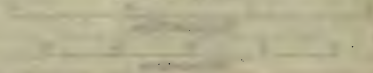
Messina, upon the straits of the same name, is one of the oldest towns in Sicily. Its fortunes have been exceedingly chequered. The views in the neighbourhood are of great beauty, and the harbour is fine but the town itself is dirty, and there are few objects of interest. The accommodation is mediocre.

History. — Messina was founded in 732 B.C. by Cumæan pirates, and was at first called Zankle. In the 5th century Messenian settlers from the Peloponnesus took possession of the city and changed its name to Messina. It was an important place in Roman times, and bore a part in the naval wars of Cæsar and Pompey. In A.D. 843 Messina was taken by the Saracens, who were in turn dispossessed by the Normans in 1062. It was the savage bombardment of Messina in 1848 by the Neapolitan troops which gave rise to the nickname of King



STRAIT OF MESSINA

Scale of Miles



Bomba; conferred upon Ferdinand of Naples. Messina has two literary associations of interest. Shakespeare makes it the scene of his charming comedy *Much Ado about Nothing*, and it is said that Goethe conceived the first suggestion for Mignon's song—"Kennst du das Land, wo die Citronen blühen"—when standing upon the terrace of the Church of San Gregorio, which overlooks the straits. Messina has been the scene of many battles and sieges, and has been so often devastated that there are no important relics of antiquity. Such as existed were seriously injured or obliterated by the terrible earthquake of the winter of 1908-9, which left the city to a great extent a ruin.

OBJECTS OF INTEREST.—These need not detain the traveller long, unless he has ample time at disposal. A glance at the **Cathedral**, the views from the Campo Santo or from the Monte dei Cappuccini, and the excursion to the **Faro** (recommended) will satisfy the requirements of those whose time is limited.

The **Cathedral** is in the form of a Latin cross, with three apses and a dome. It was begun under Roger I in 1098, and finished by Roger II. The entrance façade is early Gothic. The interior and the choir are so **modern**. The building has been often damaged by earthquakes, and has suffered so many restorations, that the general effect is unsatisfactory.

The drive to the **Faro** ($7\frac{1}{2}$ miles) affords many charming views of the adjacent coast. The famed **Scylla** and **Charybdis**, the dread of the ancient mariner, were here. The former is a rock upon the Italian side. Charybdis was a whirlpool or strong current upon the Sicilian side. Neither causes any serious difficulty to the modern navigator.

TERMINI.

Cab Fares.—From the Railway station to the town, 50 c.

Baths.—Fine bathing establishment.

Physician.—*Dr. C. A. Battaglia.*

Other Tours in Sicily.

The foregoing tours and places of interest in Sicily will probably satisfy the requirements of all but a small number of travellers, who may possess ample time and opportunity, and may desire fully to exhaust the resources of the island. To this limited class the following additional suggestions may be made:—

An agreeable excursion may be made from **Palermo to Gibilmanna**. "Of all the places in Sicily that have been proposed as an Alpine climatic station," says the Marchese di Gallidoro (quoted in the Report of the *Lancet* Special Commission on Sicily as a Health-Resort), "I think the most suitable is Gibilmanna (Mountain of the Manna, *fraxinus ornus*). It can be easily reached from Palermo by taking the train (one hour) to Cefalù, whence a tolerably good mule-path leads to Gibilmanna in an hour and a half. The *Capuchin Convent* and *Shrine of the Madonna* are about 900 metres above the sea-level. In close proximity there is an extensive plantation, of stately oak trees, and close by rises *Pizzo Sant Angelo*, between 1200 and 1300 metres high, which may be considered as an isolated eminence on a spur of the great Madonian range, and can be reached in about an hour's easy walk. There is an abundant supply of fresh water, the view is as extensive as it is beautiful and varied, and the climate is as fresh, healthy, and invigorating as can be desired."

An excursion to the **Madonian Mountains**, including **Scillato**, whence Palermo derives its most important water supply, may be arranged, and will repay the trouble and cost.

A day or two may be spent at

Castrogiovanni (Enna). It will be remembered that it was here that Newman, during his travels in Sicily, had a serious attack of fever, and lay for some time at the point of death.

An excursion may be made to **Marsala** and **Trapani**.

Marsala has 58,000 inhabitants, and is mainly important for its wine manufacture and export. It occupies the site of the ancient Lilybæum, scanty remains of which are preserved. Garibaldi landed here on 11th May 1860 (see G. M. Trevelyan's *Garibaldi and the Thousand*). 6 m. to the N. is the island of S. Pantaleo, occupied by the Phœnician town of Motye, besieged and destroyed by Dionysius of Syracuse in 397 B.C. The Carthaginians then founded Lilybæum in its place, and the latter stood sieges from Pyrrhus in 279 and from the Romans in 249-41; and in the Roman period it was one of the most important places in Sicily. Excavations have recently been commenced on the island of Motye by Mr. Joseph Whitaker, to whom it belongs.

Trapani has about 61,500 inhabitants. It is the ancient Drepana (from *drepanon*, a sickle, so named from the shape of its harbour, just as the ancient Messina was called Zancle), and was at first the port of Eryx. The town has considerable salt works, and the

windmills used for pumping are prominent features in the landscape. It is a fine and clean town, and the removal of the fortifications which formerly defended the peninsula has allowed it to grow inland. There are a few handsome baroque buildings. The Cathedral has a Crucifixion by Vandyck; S. Agostino has a fine portal, and S. Maria di Gesù a good Madonna by Luca della Robbia. In the Oratorio di S. Michele is a representation of the Passion, executed in coloured wooden groups for carrying in procession (17th cent.). The old house called Lo Spedalello is picturesque. The picture gallery is unimportant.

About 1½ m. E. of the town is the **Madonna dell' Annunziata**, with a famous statue of the Virgin, to which many valuable offerings have been made. The church is being restored to its original form; the Capella del Cristo Risorto (1476) is fine. Some 2½ or 3 hours' drive or walk N.E. of Trapani is **Monte San Giuliano**, the ancient Eryx (2465 ft.), on which stood the famous temple of Venus Erycina (no certain remains preserved): there are some walls which may belong to it under the mediæval castle, which commands a splendid view both of the Ægadian islands and of the interior of Sicily. The ancient city walls are well preserved on the N.W. side.

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NOTE.—In the following Index the names of artists are printed in italics. Churches, palaces, etc., will be found grouped under one heading in each of the important towns:—*e.g.* to find the Barberini palace in Rome, look for the word "Rome," and under it for the word "Palazzo." There the Barberini palace will be found in its alphabetical order.

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¹ This street has been renamed the Corso Umberto Primo, but as everybody still calls it the Corso, we have generally used that shorter and more familiar name in this book —Ed.

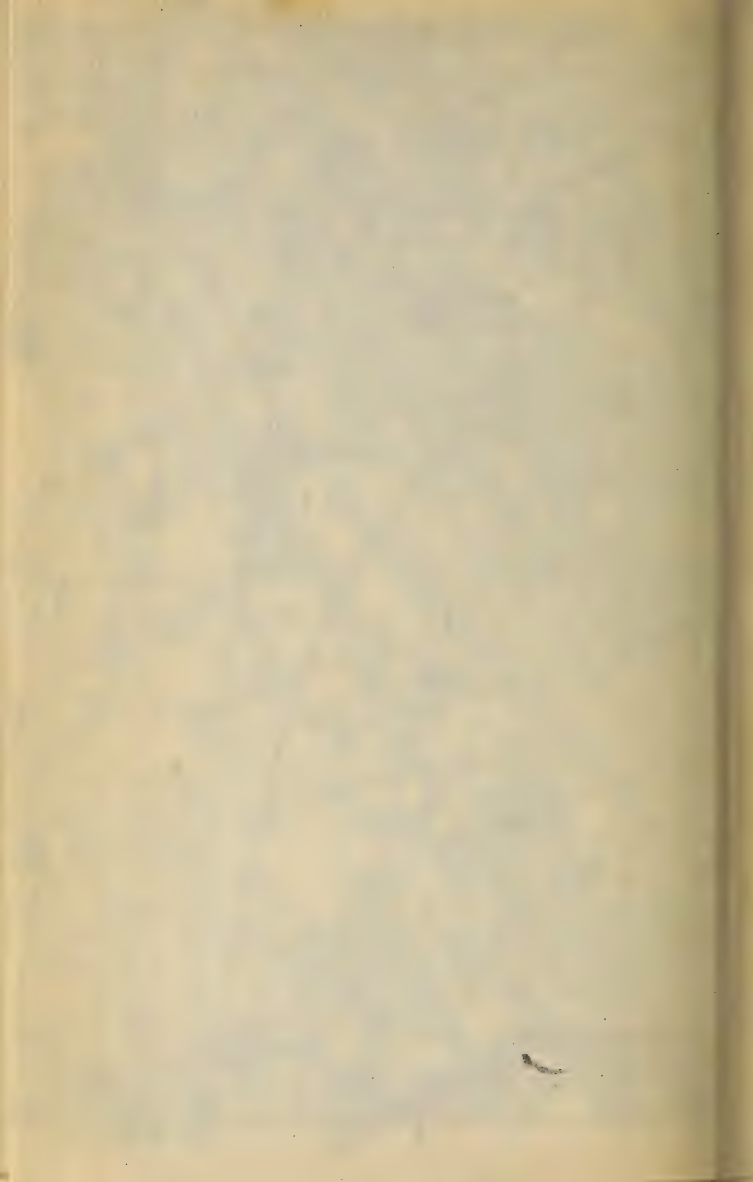
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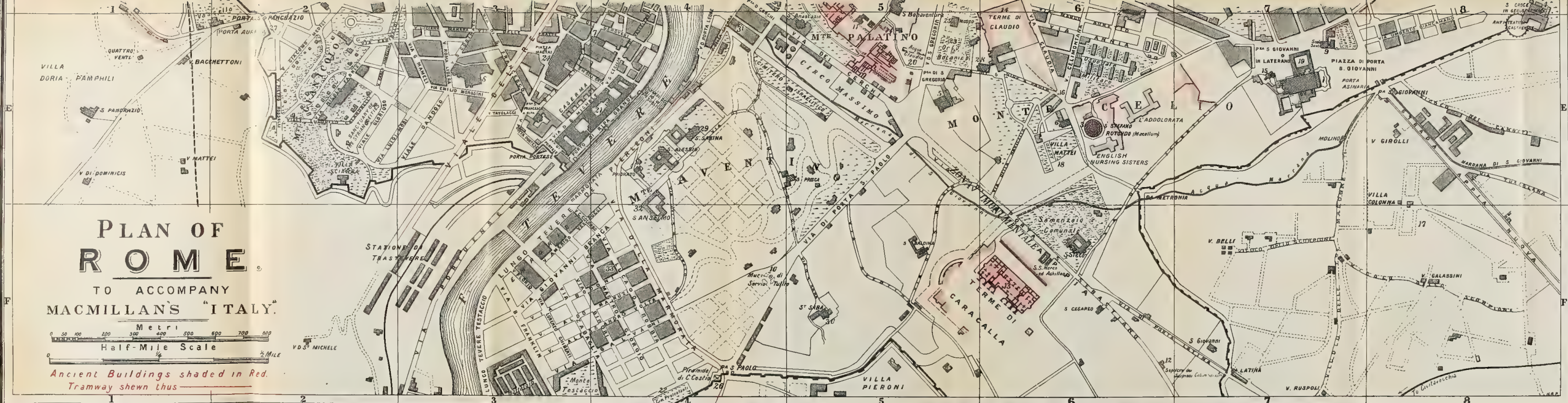


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- Objects of Interest
- | | |
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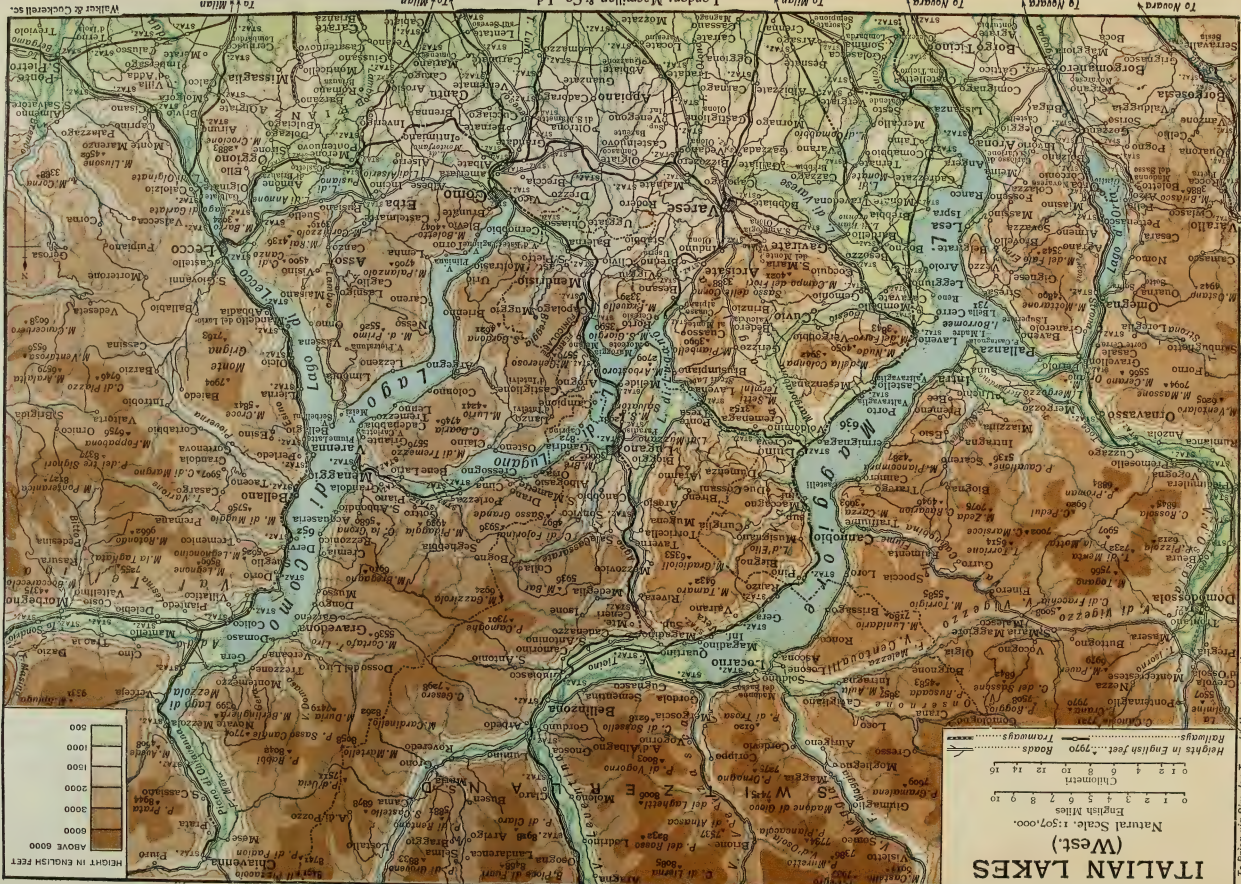
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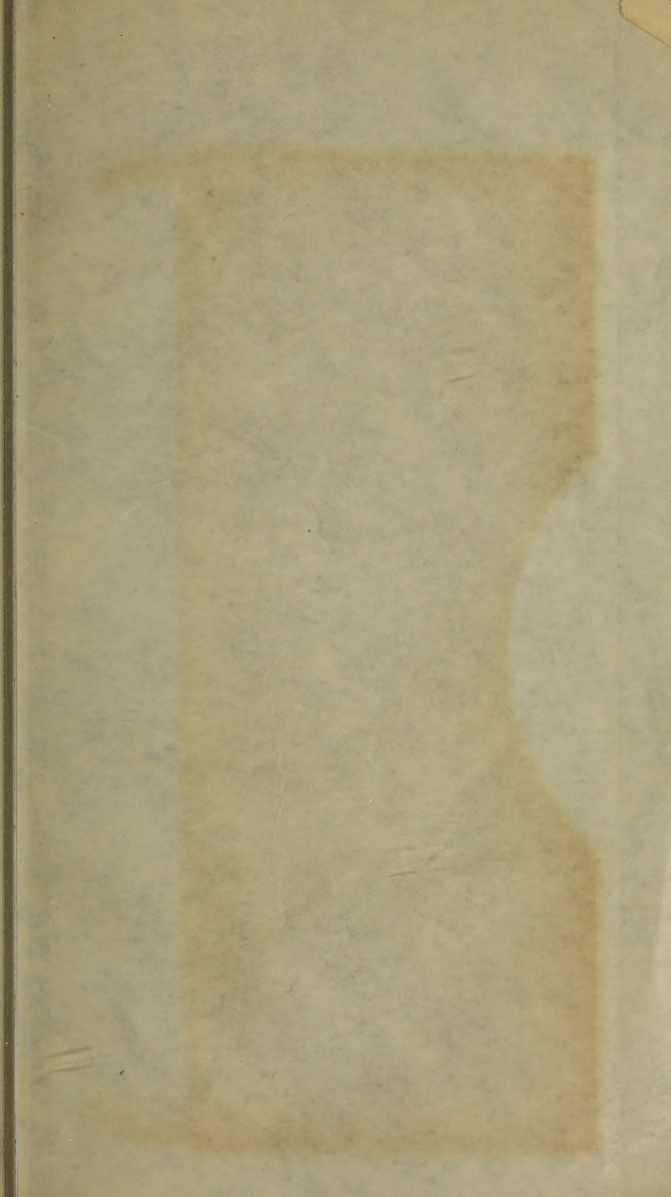
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